

# JEFFERSON | MONTHLY



## Ocean Wanderers: *Birds of the Restless Horizon*

The Members' Magazine of The Jefferson Public Radio Listeners Guild

October 2008





*How will he know he likes it better  
than video games if he never plays one?*

If you could make the world a better place one small change at a time, where would you start? Dorothy Sherman dreamed of sharing her love of music with generations of Oregon children. She came to The Oregon Community Foundation to make her dream a reality. Now, the Dorothy Sherman Music Education Fund gives children all over Oregon access to instruments and instruction that they otherwise would not have had. It's here now, it will continue in perpetuity, and it's just one of hundreds of initiatives that The Oregon Community Foundation has helped to make possible. Sharing music was Dorothy's dream. What's yours?



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Tune in to JPR's *Rhythm & News Service* on October 30th for a memorable celebration of Orson Welles (above) *War of the Worlds* (see *Focus* p. 18 for details).



Rogue Gallery & Art presents "Of Fur and Feathers," the work of wildlife artist Olivia Schemanski, thru October 10th (see *Artscene* p. 33 for details).



## ON THE COVER

The majestic Blackfooted Albatross whose wing span reaches up to seven feet. Photo Courtesy of © Jeff Poklen

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# JEFFERSON MONTHLY

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The cast of Oregon Cabaret Theatre's production of *A Brief History of White Music*. See *Artscene* for details, page 32.



PHOTO: CHRISTOPHER BRISCOE

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See page 20 for e-mail directory.



# Tuned In

Ronald Kramer

## Climbing The Mountains

I have long said that the Creator must not have been thinking about radio when the mountains that surround us were raised. The spectacular peaks that create the breathtaking panoramas at which we all marvel provide unique challenges for radio.

Most of the state of Jefferson consists of small communities surrounded by high terrain. Eugene (population 250,000), Redding (population 90,000) and Medford (population 70,000), are the three largest cities we serve. Population levels slide fast after that. We bring public radio to places whose populations range from a few hundred to a few thousand. Under federal definitions, virtually all of the communities we serve are considered "rural."

The combination of those factors, terrain and small communities, produce opportunities and challenges which are not in public radio's mainstream and have caused JPR to be something of a maverick in public radio.

The mountains impose huge operational - and imposing financial - challenges. Because FM radio is a line-of-sight transmission system, FM signals need to be transmitted from ABOVE the communities they intend to serve. In the Midwest, where a "mountain" might be 1,500 feet tall, there is a different scale of cost and difficulty than in areas with peaks of five, six or nine thousand feet above sea level. Three of JPR's transmitter sites are over 8,000 feet tall and the average height of our mountain-top transmission peaks is over 5,000 feet. To access these sites, JPR maintains a fleet of rugged four-wheel drive vehicles and snowmobiles and utilizes helicopters during severe winter weather.

Such environments aren't within the "average" conditions for which broadcast equipment manufacturers design transmitters and similar gear. Temperatures can be extremely severe and, with most electronic equipment increasingly utilizing computer technology, that new equipment doesn't handle temperature variations very well. As a result, we are increasingly having to install air conditioning systems at our transmission sites - which raises both our

capital and operating costs. Air conditioning is also one more technical system we must maintain and which can fail causing a signal outage. During storms of any type, these mountain-top sites are often the first to suffer from power outages as well as lightning hits which create power surges. In addition, our personnel and equipment on those sites are interlopers. The native inhabitants are rodents and snakes at the lower elevations and

cougar, mountain lions and bears at the upper elevations. You never know what you'll find inside a transmitter building when you first open the door. A few years ago, when our engineering staff was encountering bear too frequently and too closely for my comfort, I tried to persuade one of our engineers to carry a firearm on such missions. I was becoming quite concerned about his safety and, when he declined to carry a firearm, I asked him what he'd do if he was attacked. His reply was, "I always have a screwdriver in my belt. I'd go for the eyes."

In short, we operate in conditions which aren't public radio's norm. We all bear the challenges of funding the costs for land leases, buildings, equipment and tower maintenance, electric-

CONTINUED ON PG 9

"We're not public radio 'Robin Hoods.' We created multiple services because it means that more people are listening to public radio more of the time - and because we can operate multiple streams far less expensively than three independently-owned public radio stations could."



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# Jefferson Almanac

Paula Bandy

## Walking Through History

Last fall during an interview on natural decorating for the upcoming holidays, I casually mentioned that just that morning I had gone to a local cemetery to find some pine cones. My host gave me a startled look and quickly moved on. Afterward, she suggested to me that I might not want to say “that sort of thing” on the radio to the general public. When I asked her what she meant I never really got a clear answer. I was mystified then and her admonishment has haunted me for the past year.

Perhaps my lifelong experience and sense of ease with cemeteries is unusual. I come from a family with numerous ancestors and friends who are buried nearby, and as a child my mother and I would often take flowers to their graves. My mother hadn’t even known some of the dearly departed we visited, but she had been taken to the graves as a child and was carrying on the custom with her own daughter. We made it an occasion and I enjoyed these outings. One of the reasons we went was to make sure the graves were being cared for properly. But often, after we’d checked them all, and I’d been able to run freely (not across the graves of course) in the air and sunlight, we would sit under a big old tree and have a small picnic. My mother would tell me stories, some she had experienced, some she had been told, about those lying in their graves. And those people I would never know came alive to me. A whole other lifetime and lifestyle was shared with me through those stories and I loved it!

Inevitably, before our departure, out came the paper bags we’d brought along. We would wander quietly picking up pine cones to use for decorating and burning in the fireplace throughout the upcoming

fall and winter. Several years ago, I picked up some pine cones by my father’s grave and carried them all the way back to Utah by plane.

The word ‘cemetery’ comes from the Greek ‘sleeping place’ and is actually the modern term for burial grounds. Prior to the 1800’s burials were in a *graveyard*, which still today is usually owned by the church, or place of worship, the conse-

crated ground is sitting next to. A graveyard is still often considered private, and therefore, not always open for public wandering. I learned that many years ago while wandering a Muslim cemetery near the old city in Jerusalem when a young black-haired boy came toward me menacingly with a large stick

and yelling things I didn’t understand.

The love my mother and I share for cemeteries didn’t stop with local ones. We’d spend part of our summer in southern Wisconsin and would visit all the ancestral graves while there as well as any interesting and unusually old graveyards and cemeteries we’d see along the way. We would often stop and wander through (picking up pine cones if there were any). I still do this today, and in so doing have passed this tradition along to my own son wherever we travel. Together we have found some unusual graves, especially in the southwest. The styles of graveyards and cemeteries can be as different as regional architecture and they undoubtedly reflect the regional cultures and traditions.

In Ojo Caliente, New Mexico there lies a fenced grave of a young child who died in 1950. I’ve visited it 4 times, the last time in 2007, and each time there have been new plastic flowers, new plastic toys and remnants of food, including a peanut

Now, as I write this it’s a cloudy, mildly sultry day in mid-August. We’ve come, my son and dog and I, to sit in the Linkville Cemetery, the pioneer cemetery just outside of downtown Klamath Falls.




butter sandwich wrapped in plastic left on it. Someone—a parent? a sibling?—continues their story of love through these gifts more than half a century later.

Another grave I came across had a door and frame built onto the grave. I remember it was an older grave but the door was freshly painted white, had a knob handle, and opened. The door could swing over onto the ground and there was a large step down into the grave. About a foot down, the entire length and width of the space underneath the door was flattened. It was created so you could open the door and sit in or around the edge of the grave. I didn't.

Now, as I write this it's a cloudy, mildly sultry day in mid-August. We've come, my son and dog and I, to sit in the Linkville Cemetery, the pioneer cemetery just outside of downtown Klamath Falls. I have no ancestors here, but I know stories of some who lie here. I sit under a tree by the memorial stone of Maude Baldwin, a turn of the 20th century photographer of the region, who as a woman was ahead of her time and sadly also died way ahead of her time. The sun dapples through the trees and across the browned hills in front of me. I suppose to some a cemetery is a city of bones. But from where I sit, I hear the sound of life echoing through from the past, into the present and continuing—a train, birdsongs, distant traffic, a horn honking, a plane overhead.

Last October the Klamath County Museum sponsored a cemetery tour. Dressed in period clothes, actors portrayed early Klamath residents telling their story and in some cases conversing with 'neighbors' while standing next to their graves. My son and I shuffled through the thick layer of autumn's fallen leaves for more than an hour as the sun set and the air chilled, wandering from grave to grave listening to the stories that gave life to old ghosts and framed a sense of place.

So, to me, beneath every gravestone lies a story, some are known, others lost. After while, the ground sinks, weather erodes the words and dates, and moss grows on the stone of the decorated silence in the sacrosanct earth. Trees continue growing and pine cones keep on falling for the generations to come. 

Paula Bandy has an M.A. in Cultural Anthropology. She lives and writes on a ridge overlooking Upper Klamath Lake.

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# Ocean Wanderers

## Birds of the Restless Horizon

By Pepper Trail



If you're lucky, you may be able to spot a Tufted Puffin at Goat Island near Brookings, but the largest colony is further north, at Three Arch Rocks. Overall, only about 2000 pairs of puffins nest in Oregon.

Capable of traveling 1000 miles for food for its young, the Blackfooted Albatross can have a seven foot wing span. Photo Courtesy of © Jeff Poklen, (Inset) A Tufted Puffin, named for its sweeping white eyebrows. Photo Courtesy of © Jeff Poklen

**INSET RIGHT:** A pair of Black Oyster Catchers, a rare sight on the Oregon shore. Photo Courtesy of © Jeff Poklen





T

here can hardly be anything both so small and so big as a seabird on the wing above the open ocean. So small because, well, the ocean is immeasurably enormous; the biggest thing on the planet, fluid and featureless. So, how could a slender bird, a few ounces of feathers, flesh, and bone, possibly make a mark upon that immensity?

And yet, it does. Every sailor knows the utter loneliness of an empty sky above an empty sea, and how the appearance of a single bird kindles that vastness into life. Seabirds in the sky draw our eyes, lift our hearts, and soon enough our spirits take wing, alone no longer.

The deep cold waters off the Oregon and California coasts, and the wild, rugged coasts themselves, are home to a diverse array of seabirds, most all but unknown to the residents of the State of Jefferson. Included in this community are fabulously abundant shearwaters and critically endangered murrelets, comical puffins and piratical jaegers, dumpy little auklets and great, nearly mythological albatrosses. Some are tied to the coast and others spend their lives at sea, usually far beyond the sight of land. To get to know them, we need a strong pair of binoculars, a good set of foul weather gear, and – to see them all – a seaworthy ship. Or alternatively, a comfy armchair and a copy of this magazine. Ready to cast off?

**First, the Sea-coast Birds.** What exactly is a “seabird,” anyway? This seemingly simple question has no simple answer, since the seabirds are not related to each other. Instead, what they share is dependence on the marine environment. Confusingly enough, the birds that most people associate with the seacoast, namely seagulls, are not all seabirds. In fact, ornithologists like myself can get quite snippy at the term “seagull” – the correct term is simply “gull,” since many species, like the Ring-billed and California Gulls, spend much of their lives far inland. Even our most conspicuous coastal gull, the big, dark-backed Western Gull, rarely ranges out of sight of land. It is truly a sea-coast bird.

Besides the gulls, the one seabird that everyone recognizes is the Brown Pelican. Although the closest nesting colony is in southern California’s Channel Islands, large numbers of pelicans disperse as far north as British Columbia in the spring and summer, with their numbers peaking in August and September. With their own special combination of awkwardness and grace, Brown Pelicans plunge-dive into the sea to scoop up fish in their huge scoop-like beaks. The related American White Pelicans, by the way, are not seabirds, but breed in the Great Basin, where they scoop up fish from the surface of high desert lakes.

Standing next to the white gulls and the Brown Pelicans on the coastal jetties are big black birds with long necks and short legs. These are the cormorants. We have three species on our coasts: the Double-crested, Brandt’s, and Pelagic. The cormorants are related to the pelicans, a fact that can be seen in the patches of bare skin at the base of their beaks, which are homologous to the pelican’s pouch. During the breeding season, the pouch skin of the Double-crested is orange-yellow; in the Brandt’s, it is blue, and in the Pelagic it is red. All cormorants dive from the surface and pursue fish under the water using their large webbed feet for propulsion. Brandt’s and Pelagic are found only on the coast, where they breed on the cliffs of headlands and offshore rocks. The Double-crested is



# Ocean Wanderers



A pair of Black Oystercatchers, a rare sight on the Oregon shore. Photo courtesy of © Jeff Poklen

more adaptable, breeding in both inland and coastal sites.

Most of us don't think of ducks as seabirds, but in fact there are many species that spend the non-breeding season comfortably riding the off-shore waves. Three species that are commonly seen along our coasts in winter are the dark, heavy-billed scoters, with the male Surf Scoter, or "skunkhead" being the most distinctive. The scoters are rarely found in water over 30-40 feet deep, where they dive to the bottom to feed on mollusks, crustaceans, and fish eggs. Far more spectacular is the Harlequin Duck, a legitimate contender for the title of world's most beautiful duck. This is truly a white-water bird, nesting along rushing mountain streams from the Cascades north to Alaska, and wintering among the breaking ocean waves. If you're lucky, you may spot the colorful males and dull brown females in the rough surf around exposed rocks, or resting on the spray-splashed rocks themselves.

Those rocks are the full-time home for one of our most characteristic coastal birds, the Black Oystercatcher. This big black shorebird with its heavy red bill rules the intertidal zone, defending its turf with strident cries and aggressive chases. It nests on the rocks not far above the high-tide zone, and waits for the tide to go out before feasting on mussels, limpets, crabs, and other delicacies. That big bill is laterally compressed, ideally suited for forcing open a mussel's shell or chiseling chitons off the rocks. The total population of Black Oystercatchers in Oregon is esti-

The total population of Black Oystercatchers in Oregon is estimated at less than 500, so next time you're at the coast take the time to admire this beautifully adapted bird, perfectly at home in its ever-changing world.

mated at less than 500, so next time you're at the coast take the time to admire this beautifully adapted bird, perfectly at home in its ever-changing world.

**The Auks: Puffins, Rhinos, and the Fog Lark.** The offshore sea stacks that lend so much beauty to the Oregon coast are home to breeding colonies of several strangely-named members of the auk family: the Tufted Puffin, Rhinoceros Auklet, Cassin's Auklet, Pigeon Guillemot, and Common Murre. Happily, most of these small islands are protected as part of the Oregon Coast National Wildlife Refuge Complex.

By far our most abundant breeding seabird is the Common Murre, whose population totals over 650,000 birds nesting at dozens of colonies along the Oregon coast. With their black-and-white plumage and habit of sitting vertically on their nesting cliffs, murre bear a remarkable resemblance to penguins. Like penguins, auks use their wings as flippers to "fly" under water, but unlike penguins, auks are also perfectly capable of flying through the air. The two groups – auks in the northern hemisphere and penguins in the southern hemisphere – are not related, but have converged in many ways due to their shared feeding behavior of diving deeply from the surface and pursuing fish.

Puffins are the beloved comedians of the auk family, with their self-important postures and colorful parrot-like beaks. Our species, the Tufted Puffin, is named for its

CONTINUED ON PAGE 11



# Tuned In *From p.3*

ity (our electricity bill is over \$75,000 a year) – before one calculates the human toll of maintaining these sites in the weather conditions that prevail.

Why do we do it? Well, the simple answer is because it is the price of having public radio in the region – but that is the most basic answer.

First, none of the communities we serve could alone afford the costs of a station which provides the full range of national, regional and local programming we broadcast. It is only by pooling our population and resources that we can support those costs – and it is frankly becoming increasingly hard to do so.

Second, we could never have done this alone. Federal funding assistance paid for well over half the cost of our transmission plant. Federal funding assistance – through the Corporation for Public Broadcasting – used to pay for one-third of the cost of operating it. The latter percentage has continued to slide. It now stands at about 11 percent of our budget. In the past three years, assistance from CPB has dropped by a total of more than \$150,000.

Third, our listeners live in the smallest communities in America which enjoy the benefits of multiple public radio program services. While not all the places we serve have access to all three JPR program streams, *Classics and News*, *Rhythm and News* and *News and Information*, the vast majority of our listeners receive more than one of them. We're not public radio "Robin Hoods." We created multiple services because it means that more people are listening to public radio more of the time – and because we can operate multiple streams far less expensively than three independently-owned public radio stations could. In the broadcast sense, JPR is a highly efficient enterprise. So, we created multiple streams because it is consistent with our mission and because it was economically feasible – even if more operationally challenging.

But there is one more reason. The communities we serve generally have fewer cultural and intellectual resources than larger cities and JPR is able to both help fill that gap as well as help strengthen local organizations which also serve those needs.

Collectively, JPR is able to give "voice" to these constituencies across the region in a unique, and powerful way. Along the way I like to think JPR has helped strengthen the communities we serve and become a catalyst of arts and culture in our region. As a result, we have truly created a voice for the inhabitants of the state of Jefferson. I think that's an important result.

With the price of gasoline, electricity, broadcast equipment and national programming all growing faster than inflation, this is all becoming an increasingly daunting challenge.

But this is the story of public radio in the state of Jefferson. It will never be as easy as pushing a button in the flats of Kansas, or opening a mic and asking for public support in Manhattan – but it is uniquely important to over 100,000 weekly JPR listeners. It is a collective accomplishment in which we can all take huge satisfaction.

This month's Fall Fund Drive is an especially important one for us. As our members consider the level of their membership renewals, I think it's helpful to again describe the picture of public radio in the state of Jefferson.

It's a mountain that needs to be regularly, and relentlessly, climbed. JM

---

Ronald Kramer is Executive Director of the JPR Foundation.



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## Nature Notes

Frank Lang

### Rough Stinkbugs

**N**ature Notes has another dog. A three-month-old Westie, that's a West Highland White Terrier, by the name of Rupert. Rupert, as I have been telling people, is into the three Ps of puppydom: pee, poop, and play. His main abode is just inside the front door on the brick entry close to the great outdoors where we are trying to get him to practice two of his three Ps. He is also very curious and has a distinctive bark, or should I say yap, that indicates, "What's this, come quick."

I heard the yap, yap, which indicated come quick. I looked around the corner to see him head down, tail up, dancing back and forth, like he does when he is worrying a treat before he eats it. Then he suddenly spun away, not exactly gagging, but clearly not liking what he was tasting very much. Close examination revealed a dark brown shield shaped bug about three-quarters of an inch long. I say bug, not in the general sense, but in the true sense. It was an insect with outer wings of two parts, half of each wing solid, half membranous the precise reason why insects like this belong to the order Hemiptera, or half wing.

A look in the book *California Insects* revealed that our bug was one of the rough stinkbugs in the family Pentatomidae (penta-TOM-mi-dee), the stinkbug family. The more conspicuous green stinkbugs are also members of this family. How did they get their common name stinkbug? Well, because when they are disturbed, they emit a vile fluid, both smelly and irritating, from apertures in their abdomen. This defense mechanism is meant to deter all but the most persistent of dogs or more often, other predators, birds, for instance. Once tasted, predators will avoid any creature, no matter what its appearance, that smells the same.

Apparently, stinkbugs produce other

odors or pheromones that act as sex attractants. Males attract more than mates. Parasitic wasps also find the pheromone attractive, but not for sex. Agriculturists use pheromone traps to monitor stinkbug population levels in crops.


As a rule, green stinkbugs are crop and garden pests that attack plants by sucking out their vital juices. Damage on green

fruit might appear as dark pinpricks surrounded by a light discolored area that turns yellow or remains green on ripe fruit. Fissures below the surface turn corky. Stink bugs also carry yeast and other pathogens that may cause decay when introduced into fruit on

the bugs' mouthparts. Guess they have never heard of toothbrushes.

Don't get the idea that all stinkbugs are plain Jane green or brown. Some are brightly colored like the black and yellow Harlequin Bug, or the red and black Two Spotted Stink Bug.

Most, but not all brown stinkbugs, are good guys; they are natural predators preying on other insects that prove to be a major economic problem. Adults and nymphs chase down caterpillars and other soft-bodied insects, stick them with their piercing mouthparts, and suck them dry.

Rupert's Rough Stinkbug had the misfortune of wandering off its tree into the lair of a terrier puppy whose owner happened to be a curious naturalist. Worst luck. Rough Stinkbug is now gone to stinkbug heaven, its earthly remains lie feet up in a small, tightly closed, plastic kitchen container. Nature Notes just opened the lid and took a whiff. Yikes, sometimes curiosity has a price. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



# Ocean Wanderers *From p. 8*



The Double Crested Cormorant with its daily catch. Photo Courtesy of © Bob Whitney

sweeping white eyebrows. If you're lucky, you may be able to spot a Tufted Puffin at Goat Island near Brookings, but the largest colony is further north, at Three Arch Rocks. Overall, only about 2000 pairs of puffins nest in Oregon.

Even odder-looking than the puffin is the Rhinoceros Auklet, so named because of the horn-like projection that sticks up from the base of the bill. Both these species, and the dumpy, mostly nocturnal Cassin's Auklet, nest in burrows in sandy soil at the tops of coastal headlands and offshore islands.

In many ways, the strangest of all Oregon's seabirds is the Marbled Murrelet. This tiny auk, no larger than a stout and stub-tailed robin, spends most of its life riding the Pacific swells and diving for sand lance and other small fish. But when spring sends all other seabirds to nest on rocky islets or remote sea cliffs, the murrelet turns its back on the ocean and flies deep into the ancient forest. There, high in a redwood or Douglas-fir, the female lays a single egg on the mossy surface of a great horizontal limb. If all goes well, in 8-10 weeks the young murrelet will launch itself off that limb and commit itself to an astonishing maiden flight, covering the 10, 20, or even 40 miles between its nest tree and the sea that it has never seen. Only those who reach the ocean on this first flight will survive: a fledgling murrelet grounded among the towering trees cannot regain the air.

So unexpected was this nesting behavior, and so cryptic are murrelet nests, that the first tree nest in North America was not discovered until 1974. Until then, the only hint of a seabird's presence high in our coastal forest were sharp, mysterious cries echoing their way down through the steeped trunks. The call, but not the murrelet itself, was well known to early loggers. They called the unknown bird, the voice of the ancient forest, the fog lark.

Because murrelets do not make nest structures, but depend

The cormorants are related to the pelicans, a fact that can be seen in the patches of bare skin at the base of their beaks, which are homologous to the pelican's pouch.

on the surfaces of large horizontal limbs, they require *very* large trees. Most murrelet nest trees in Oregon are over 6 feet in diameter and occur in stands more than 500 years old. Marbled Murrelets thus require the very largest trees in the most productive coastal forests. It is estimated that less than 5% of the murrelets' original range in California, Oregon, and Washington still contains habitat suitable for the species, and in 1992 the species was listed as threatened in these three states. Sadly, Marbled Murrelet numbers continue to decline, with the California population crashing by a staggering 48% between 1989-1996.

**Pelagic Pirates.** If you venture out from shore on a fishing or whale-watching trip, keep a sharp eye out for a trio of pirates — three fast, dark predators called jaegers, from the German word for “hunter.” The Parasitic Jaeger is the largest, the Pomarine is middle-sized, and the Long-tailed is the smallest and fastest. These are relatives of the gulls, but are far more predatory. In the nesting season on the Arctic tundra, they hunt like hawks for voles or small birds to feed their chicks. But the rest of the year they are true seabirds, usually to be found over the open ocean. As they pass by Oregon and California on migration, their piratical habits are on full display: they get most of their food by chasing down other birds, especially terns, and harassing them until they drop the fish they are carrying. The jaegers then swoop down and collect their booty. Arrghhh!

**The Storm Birds: Albatrosses and Their Kin.** And now we come to the birds of blue water, the ultimate seabirds. These form a related group, whose scientific name, Procellariiformes, fittingly means the “storm birds.” Most breed far away from our coast, many in the Southern Hemisphere. But the world is their



# Ocean Wanderers

home range. All of them spend months at sea, and for the albatrosses, a flight of a thousand miles is a routine trip to gather food for the nestling.

Like all birds adapted to life at sea, the Procellariiformes are capable of drinking salt water, removing the excess salt with special glands along the tops of their skulls. But they possess a unique adaptation for getting rid of the concentrated brine: they “sneeze” it out through raised nostril tubes along the top of their beaks. This shared feature gives the Procellariiformes their other common name, the “tube-noses.” But I think “storm-birds” sounds so much better, don’t you?

Four groups of storm-birds regularly occur off our shores: the swallow-like storm-petrels, the slender, long-winged shearwaters, the gull-like fulmar, and the mighty albatrosses. Of these, only storm-petrels nest here, in burrows on scattered islands up and down the coast. The Leach’s Storm-Petrel is one of Oregon’s most abundant breeding birds, with an estimated 240,000 pairs breeding in the state, but you could live your whole life at the coast and never see one.

Black with a small white rump patch, Leach’s Storm-Petrels spend the daylight hours feeding far out to sea, often 50 miles or more offshore, entering and leaving their nesting burrows only under cover of darkness. Despite their small size, storm-petrels are graceful, buoyant fliers, and the daily 100-mile round trip presents no challenge. Once reaching productive waters at the edge of the continental shelf, storm-petrels delicately flutter just above the waves, plucking small fish, squid, and planktonic crustaceans from the surface. As they make the long flight home, their bodies convert this food to a lipid-rich oil, which is regurgitated into the gaping mouth of the single, ever-hungry chick.

Storm-petrels exhibit many life history traits that are shared among all the Procellariiformes. They are long-lived, breeding for up to 30 years and remaining faithfully paired as long as their mate survives. They have low reproductive rates, laying only a single egg per year. A huge investment is made in this egg, which can weigh up to 30% of the female’s body weight (the equivalent of a 50-pound baby!). Both parents are required to make long foraging trips to gather enough food for the chick, who is thus left alone and undefended for extended periods. This breeding behavior could only be successful in the context of a safe, predator-free environment. It is no surprise, therefore, that almost all the storm-birds breed only on remote islands, and can be wiped out by the introduction of mammalian predators like rats, cats, and human beings.

Far less common than the Leach’s Storm-Petrel is the gull-like Northern Fulmar, which is nevertheless the most frequently seen storm-bird in our region thanks to its habit of hanging

around fishing boats and scavenging for scraps. Fulmars take their name from the Icelandic word for “foul gull,” a reference to their rather pungent aroma. Actually, fulmars are probably no more “foul” than any other of the storm-birds, which all share the strong scent of fish oil. Less graceful fliers than the other Procellariiformes, fulmars do most of their feeding in relaxed fashion, while floating on the water.

Five species of the slender, long-winged storm-birds called shearwaters occur regularly off our coasts, with the commonest being the Sooty Shearwater. This dark brown bird with silvery underwings has a world population estimated at 20 million, all of which nest in the far Southern Hemisphere. After breeding, these

shearwaters leave their remote islands and head east. Thanks to satellite tracking and sophisticated electronic data loggers, we now know that Sootys undertake one of the most extraordinary yearly journeys of any bird. Beginning from nesting islands off New Zealand, they follow an enormous figure-eight route spanning the entire Pacific, totaling up to a 40,000-mile annual circuit. They fly first east, feeding in the productive waters of the cold southern Pacific, and then turn northwest. They fly fast and steadily through the tropics and across the equator, feeding little in these warm and unproductive regions. Reaching the cold waters of the California Current, they slow down

and feed actively again, working their way up to Alaska and then down the coast to California, where they turn and dash the thousands of miles back home.

In June 2008, an extraordinary discovery revealed how Sooty Shearwaters physically link the worlds of Oregon and New Zealand. A Maori hunter picked up a tiny electronic fish tag among the Sooty Shearwater burrows honeycombing Mokonui Island off New Zealand. This tag had been implanted in a steelhead smolt two years earlier in the Columbia River, more than 6000 miles from New Zealand. There is no doubt that this tag was picked up by a feeding Sooty Shearwater, either in fish waste from a processing ship, or captured by a member of the great shearwater flocks that pass by the mouth of the Columbia. In their graceful bodies, Sooty Shearwaters integrate the biological resources of the entire Pacific as they pursue their endless summer around the world.

**Behold the Albatross.** To birders on a pelagic trip out of Newport, Charleston, or Crescent City, the flocks of shearwaters, the passing fulmars, and the piratical jaegers are tremendously exciting to see. But what we are all really hoping for are the greatest ocean wanderers of all, the albatrosses. There is nothing like the sight of these supreme masters of effortless flight, approaching from the distant horizon on motionless, blade-like



A male (left) and female (right) Harlequin Duck — they can usually be found in rough water, nesting along rushing mountain streams from the Cascades north to Alaska, and wintering among the breaking ocean waves. Photo Courtesy of © Jeff Poklen



wings, completely at home in this world of sea and sky. Small wonder that the sight moved the pioneering seabird biologist Robert Cushman Murphy to exclaim: "I now belong to a higher cult of mortals, for I have seen the albatross!"

To join this "higher cult," you will have to travel at least 20 miles offshore, and you will have to be lucky. Of the two species regularly seen off our coast, the mocha-brown Black-footed Albatross is somewhat more common than the Laysan, which has a white body, black wings and tail, and black smudges around the eyes. Like all albatrosses, they are beautifully adapted to soaring on strong winds, depending on the gales flowing over the long, slender wings to generate lift. Laysan Albatrosses have six-and-a-half foot wingspans; Black-footeds have a seven-foot span. Very impressive, until you compare them to the world-record wingspan of the Southern Hemisphere's Wandering Albatross: eleven feet!

Both of our albatross species nest in the remote northwest Hawaiian Islands, especially on Laysan and Midway. There, World War II sailors gave Laysan Albatross the nickname "gooneybird" because of their silly-looking courtship displays and their slapstick mishaps on landing and takeoff. An albatross on land is indeed a comical sight – but in the sky, they are sublime.

Thanks to a special locking mechanism in the articulations of their wing bones, albatrosses can keep their huge wings extended with little effort. In fact, an albatross soaring on a stiff wind actually uses less energy than one "resting" on the sea – because an albatross on the water loses heat through its exposed feet. The only downside of their extraordinary wings is the effort that it takes to flap them – so great an effort that albatrosses simply land on the sea when the wind gives out. As a result, almost all the world's albatross are found between latitudes 30 degrees to 55 degrees: the zone of the Earth's most reliable winds.

Because they nest in the most inaccessible islands, and spend 95% of their lives at sea, the ecology and behavior of albatrosses was almost unknown until very recently. But as is the case with Sooty Shearwaters, satellite tracking has begun to help us understand the incredible scope of the albatrosses' journeys. Much of our new knowledge is summarized in Carl Safina's beautifully-written book, *The Eye of the Albatross*, which I recommend to anyone who wants to know these birds better.

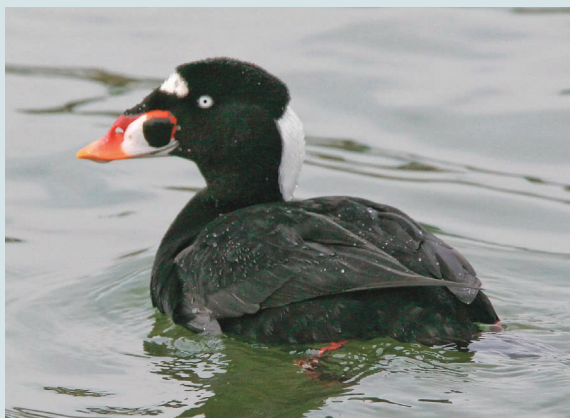
The facts of an albatross's life beggar the imagination. In a 50-year life span (probably average for these birds), Wandering Albatrosses travel well over three and a half *million* miles, based on calculations of flight speeds and routes. Laysan and Black-footed Albatrosses aren't quite in that class, but when feeding their chicks, they regularly fly from the outer Hawaiian Islands north to the Aleutians, where they have the remarkable ability to

locate food-rich waters by sense of smell. After gorging on fish and squid, they turn around and head home, converting the squid as they go to concentrated oil with 10 times the energy content of the original food. This "run to the store" may take two weeks and cover 4000 miles, during which the chick waits patiently, unattended and undefended. The parents almost never see each other after the end of incubation, as they work ceaselessly, but independently, to feed the chick. Despite this lack of interaction, albatrosses are the most faithful of all birds, with the "divorce rate" calculated as 0.3% in Wanderers.

Sadly, the albatrosses are, as a family, the most endangered group of birds in the world. Sixteen of the 21 species are considered to be threatened with extinction. The Northern Hemisphere's largest albatross, the Short-tailed, was once abundant in the North Pacific, but over 99.99% were wiped out by the beginning of the 20th century for their meat, eggs, and feathers. From a population of millions, they were reduced to a total of perhaps 40 birds, who survived only because they were away at sea during the last intense hunt. The species' future remains precarious, with the population still less than 1,500 after a century of protection.

Today, the principal threats to albatrosses are the hooks of long-line fishing boats. Such long-liners are estimated to deploy one *billion* hooks a year in the world's oceans, resulting in the deaths of 100,000 albatrosses annually. This sort of toll is completely beyond the ability of albatrosses to make up through reproduction. There is an encouraging movement among many fishing nations to require their fleets to adopt simple and inexpensive steps to reduce the capture of albatrosses and other seabirds on long-lines. However, much remains to be done, especially to deal with the problem of "pirate" long-liners that operate outside of national or international regulations. More information on seabird conservation can be found at the excellent website, [www.savethealbatross.net](http://www.savethealbatross.net).

Albatrosses and the other seabirds of our region are superbly adapted to lives filled with challenges that we can scarcely imagine. The sight of a puffin solemnly riding the towering swells, or of an albatross effortlessly racing before the wind, reveal to us the boundless beauty and variety of nature. Let us hope that these ocean wanderers will fly forever, free, at ease in the gales of life. JM



A male Surf Scoter (a.k.a. "Skunkhead") who finds its home in ocean waters 30 to 40 feet deep — a comfortable habitat in which to dive to the bottom in search of mollusks, crustaceans, and fish eggs. Photo Courtesy of © Jeff Poklen

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Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites [www.peppertrail.net](http://www.peppertrail.net) and [www.earthprecepts.net](http://www.earthprecepts.net).



## Chamber Music Concerts Celebrates its 25th Anniversary Season

Chamber Music Concerts (CMC) is thrilled to announce its 25th Anniversary Season, featuring some of the best artists from a quarter-century of world-class concerts. The 2008-2009 season includes the Academy of St. Martin in the Fields Chamber Ensemble, the Szymanowski String Quartet, the Aulos Ensemble with soprano Julianne Baird, Quartetto Gelato, the Debussy Quartet with pianist Katherine Chi, the Leipzig String Quartet, the Altenberg Piano Trio, and the Manasse-Nakamatsu Duo (Jon Manasse, clarinet and Jon Nakamatsu, piano). CMC celebrates its anniversary with thirteen concerts this season, from October through April, with all performances at the Southern Oregon University Music Recital Hall.

"CMC's 25th Anniversary is a significant milestone for a chamber music pre-



Academy of St. Martin in the Fields Chamber Ensemble

senter, particularly in a small town," explained CMC's Executive Director, Jody Schmidt. "We've been planning this celebration for almost two years, and we have several special events and perks for our audience. Most importantly, we worked hard to bring the best roster of musicians we've ever had on our series. To have the Academy of St. Martin in the

Fields Chamber Ensemble perform two concerts in Ashland is a real coup—this group has an incredibly prestigious reputation." In addition to top-flight groups, CMC has planned the organization's first-ever week-long residency, to be presented by the wildly popular Quartetto Gelato. "Quartetto Gelato put on one of the best educational outreach programs we've ever seen when they were here a few years back," Schmidt commented. "We're thrilled to have them here longer this time so they can reach more people. They were simply amazing—the kids at Ashland High School got a treat that day. We're planning to go farther afield with programs this time around, and make it to some schools that we normally can't reach with our groups' tight schedules. We also have events planned for adults, so

CONTINUED ON PAGE 17

## The 17th Annual Puss 'n Boots Costume Ball and Silent Auction

The Puss 'n Boots Ball has become a tradition for those looking for an opportunity to celebrate the Halloween season while contributing to a great cause. The proceeds from this festive event support the mission of Friends of the Animal Shelter (FOTAS), the non-profit that supports the adoption and animal welfare programs of the Jackson County Animal Shelter.

Julia Roupp, who emcees the event this year, will be attending the Ball for the 14th year. "Every year, I walk away amazed at what transpires at the Ball. It is so much fun – the FOTAS board and volunteers do such a great job at making it THE event to attend each year. There's something for everyone – great food, great shopping, great music, incredible costumes, and a true spirit of camaraderie because you've got a room full of animal lovers who know how much they're helping homeless animals just by being there."

Formed in 1990, FOTAS is a volunteer organization committed to increas-



PHOTO: HELGA MOTLEY

ing pet adoption, improving the quality of life for Shelter animals and to promoting spay and neuter. These goals are realized with each new volunteer who shares their time, talent, and energy.

One example is the construction of Slim Jim Lane, a new dog walking path at the Jackson County Animal Shelter.

Named for a homeless dog that captured the hearts of many volunteers and shelter staff, Slim Jim Lane is an outdoor dog-walking and exercise area that will provide much needed room for animals to run and interact with another – enabling them to remain socialized, while providing space for any additional training which ensures their eligibility for adoption. Outdoor activity keeps shelter dogs healthy until a good home can be found.

The Puss 'n Boots Ball will begin at 6:00 pm. on Saturday October 25th at the Historic Ashland Armory on Oak Street in Ashland. Festivities will include a gourmet buffet provided by caterer Helena Darling who has been treating customers since 1987 with her exceptional culinary skills in fine dining establishments such as Primavera, Verdant, and Lithia Springs Resort in Ashland. A cash bar will also be available with a selection of fine wines and spirits; plus dancing to the music of Billy Rock and

CONTINUED ON PAGE 17





# Inside the Box

Scott Dewing

## The Electronic Kool-Aid Acid Test

That's good thinking there, Microsoft.\* Create yet another version of your browser, version 8, and have it finally pass the Acid2 test. Good browsers can pass this test with flying colors and render Web pages properly. They don't freak out on the code and return rainbow patterns and garbled text that make end-users feel as though they're on some sort of bad acid trip with the Web becoming a multi-colored digital dragon threatening to suck out and upload their minds into the matrix of the Internet. Okay, maybe it's not quite that bad, but browsers that can't pass the Acid2 test are bound to run into problems with interpreting and displaying Web site designs and content.

The Acid2 test was created by the Web Standards Project (WaSP). Founded in 1998, WaSP "fights for standards that reduce the cost and complexity of development while increasing the accessibility and long-term viability of any site published on the Web." It's no fun having to go back and recode websites so that they work with the latest version of Internet Explorer or any other browser for that matter. Acid2 is a special test page for web browsers that enables browser vendors such as Microsoft to test whether or not their browser correctly supports features that web designers commonly use.

The Acid2 test packs a lot of compatibility tests into one page. The output, that is, what is displayed in the browser window, defies the complexity of the test. If the browser makes the grade on the Acid2 test, what's displayed is merely the text "Hello World!" and a classic yellow smiley face with green eyes. If, on the other hand, the browser has problems with the test page, the smiley face gets all distorted and displays a bright red box with stray chunks of black, yellow and pink pixels. This is exact-

ly what happened when I ran both IE 6 and IE 7 through the Acid2 test wringer. When I run the test using Mozilla Firefox 3, I get the yellow smiley face with the green eyes. To put it simply, Firefox works because the browser was developed to meet standards set by WaSP as well as the larger and more influential standards organization, the World Wide Web Consortium (W3C).

Microsoft's browsers don't pass the Acid2 test because Microsoft built those browsers based on its own standards rather than community standards established by organizations such as WaSP and W3C. This fits Microsoft's M.O. Why follow community-based standards—especially those from the dreaded, pseudo-Communist open-source community—when you can just create your own standards and then bend everybody to your will? This strategy has worked quite well

for Microsoft and its shareholders over the past couple of decades. For example, own and set the standard for the operating system that makes a PC more than just a useless collection of plastic, metal and silicon, and you own the computing software market, which Microsoft does. Some have even dared to call it a "monopoly" in which Microsoft wields way too much power.


This is why a recent posting at The Windows Internet Explorer Weblog entitled "Internet Explorer 8 and Acid2: A Milestone" caught my eye. "As a team, we've spent the last year heads down working hard on IE8," wrote Dean Hachamovitch, the general manager of the Internet Explorer development team. "Last week, we achieved an important milestone that should interest web developers. IE8 now renders the "Acid2 Face" correctly..."

This may not seem like an important milestone to the average end-user, but a

milestone it is indeed as it marks a shift in Microsoftian philosophy. Rather than ignoring the standards community, Microsoft seems to be stepping onto the standards' bandwagon. Well, if not fully getting aboard, they at least have demonstrated that they have their thumb out hoping to catch a ride. A beta version of IE8 was released to the public last month.

Playing ball, rather than hard-ball, with the standards community is an important step for Microsoft and may signal a step in the right direction for the multi-billion dollar software company whose future is increasingly threatened by the increased prominence of open-source (and free) software and an overall paradigm shift toward online (and often free) applications such as Google Apps. These trends are a twin threat to Microsoft's continued dominance in the global software market. Rather than aggressively changing its business model, Microsoft has been aggressively battling the open-source and online software trends. The problem with this strategy is that you can't defeat a trend, especially if it's a good one.

And, for better or for worse, the trend with users choosing Internet Explorer over other browsers, has been downward since 2002 when IE was the browser of choice for 85 percent of Web surfers. That number has steadily dwindled and today is at 55 percent. Meanwhile, Mozilla Firefox, Microsoft's open-source competitor, has steadily climbed from 26 percent in 2006 when it was first released to 40 percent today. This represents a huge shift in user base away from Microsoft and to an open-source, free product.

With IE8, Microsoft hopes to begin reeling some of those users back. It'll be a tough battle, especially since end-users seem to have stopped drinking the Microsoft Kool-Aid and begun to demand good software for free. 

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [insidetheboxblog.blogspot.com](http://insidetheboxblog.blogspot.com)

\*Author's Note: The title and opening sentence for this month's column are an intentional rip-off from Tom Wolff's book *The Electric Kool-Aid Acid Test*. Sue me.

Michael Feldman's



## All the News that Isn't

Packers accuse the Minnesota Vikings of Favre tampering; always seal your Favres before putting them up on the shelf.

Al Qaeda in Iraq to hold a telethon. Hoping to get Cat Stevens, Rachel Ray, maybe have Jimmy Carter host.

Wall St. up and down more than Madonna.

Judge rules the Bratz are just big-head Barbies.

No Tibetan flags or Richard Gere masks allowed at Beijing Olympics.

New Iraqi flag — white with white. On a white background.

Feldman girls forbidden to go on "Access Hollywood."

*New Yorker* cover turns out to be a photo; Obamas say they were just "goofin'."

McCain tells NAACP he has nationally advanced colored people himself.

Senator McCain admits he is on Social Security, but says he'd rather be placed on an ice floe.

US to haggle with Iran. They'll end up with a pile of plutonium, and we'll be stuck with a stack of fake 12 x 18 Tabriz rugs on lease. In lieu of a consulate, the US will open an Empire Carpet in Tehran. Can Magikist be far behind?

Afghanistan the new Iraq. Well, the mountains are nice this time of year.

NFL to clamp down on gang signs, guys wearing helmets to the side, exposing one pad, and those shorty tops that just clear the gear.

And Plymouth, MN, the one where the Pilgrims didn't land, named *Money Magazine's* number one place to live among Madison-sized cities. But, then again, we don't have Camp Bow Wow, Beth and the Biscuit or Fashion Jewels for Everyone . . .

*That's all the news that isn't.*

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# On the Scene

## Q&A with Melissa Block Co-Host of *All Things Considered*

In February of 2003, veteran NPR News correspondent Melissa Block was chosen to join Robert Siegel and Michelle Norris as a permanent co-host of *All Things Considered*. A familiar voice to NPR listeners as a correspondent based in New York, Block began hosting the afternoon news-magazine after returning from maternity leave. She sat down with us to answer a few questions about her past experiences as well as her demanding role as host of this very popular public radio program.

**Q:** You have been at NPR since 1985, working as producer, editor, director, and reporter. How have your experiences prepared you to be the host of *All Things Considered*?

**A:** Sometimes I think the best preparation for hosting *All Things Considered* would be an expert-level juggling class. Next best: being steeped in the ATC bath, as I was for so many years. Having done a variety of jobs at NPR means that I understand how the program is put together: what the pacing should be, what kind of story mix is ideal, and – maybe most important – what the soul and sensibility of the show are. But despite all of this, there are days when preparation and training go out the window, and the best I can muster is instinct and a sense of humor.

**Q:** History is a great teacher, what have you learned from previous *All Things Considered* hosts such as Susan Stamberg, Noah Adams, Robert Siegel, and Linda Wertheimer?

**A:** All four have been tremendous teachers. Susan's spark and energy, Noah's warmth and intense curiosity, Linda's empathy and elegant writing, and Robert's humor and probing intelligence – all are qualities I hope have rubbed off on me over the years. Of course, what's true of all four is that they're terrific listeners, which is

also what makes them such great hosts. (Incidentally, one of the early lessons I learned from Noah when I was his producer was to bring lots of change to make pay phone calls when we were on the road. Now I have to remember my cell phone charger.)

**Q:** What drew you to journalism?

**A:** I guess it stems from a love of language and storytelling, and a general curiosity about the world. That, and an aversion to law school.

**Q:** What drew you to radio?

**A:** To quote Susan Stamberg, "I'm catching stories with my microphone – a magic wand, waved against silence." I love the intimacy of radio, its simplicity and flexibility. And at NPR we're given free rein to stitch together multi-layered stories, full of rich sound. It's great fun.

**Q:** What have been your toughest assignments for NPR?

**A:** Far too many interviews with family members of people who died terrible deaths – at the World Trade Center, on TWA flight 800, in the terrorist bombings of U.S. embassies in Africa. Those who agree to talk do so, I think, to pay tribute to their loved ones. And often, they talk to NPR because they know and trust us. But I always leave these interviews emotionally spent, uncomfortable that I've been poking into people's private grief.

**Q:** What are the most memorable people you've interviewed?

**A:** I have a particular fondness for some local characters I've met in my years in New York. There's Sal Napolitano, who's run the Central Park carousel since he was 15 years old: "It took me a while to learn how to get on and off... It was so bad that I used to get off at the back of the carousel,





Melissa Block, co-host of *All Things Considered*

because I used to go crashing into the closets." There are Renee and Josephine, two elderly women I met on a park bench in Brooklyn who regaled me with wonderful memories of the old New York they knew: "I thought it was wonderful going to work for a nickel, you know, and come back for a nickel. It was wonderful. Never looking over my shoulder, who's going to rob you, or anything." And there's Larry Doherty, a retired New York City cop who raises racing pigeons on the roof of his house in the Bronx: "Oh, yeah, I'm in my glory here. Well, honestly, in my heart I would love to be a horse owner, a racehorse owner. But in my pocket, it dictates I go to pigeons." Their love of the city, their passion for what they do, and their thick, delicious New York accents are unforgettable.

*Tune in to All Things Considered every day of the week on JPR's Rhythm & News and Classics & News Services.* JM

## Music *From p. 14*

everyone will get a chance to see Quartetto Gelato up close." Also part of the celebration is the 25th Anniversary CD, a selection of artists and music carefully selected by board member Ilana Rubinfeld. Sponsored by Harry & David, the full-length CD features some of CMC's favorite chamber groups to appear on its series in the past 25 years. CDs are \$20, and all proceeds are donated to the CMC Scholarship Fund for SOU music majors.

In addition to the Academy of St. Martin in the Fields Chamber Ensemble, performing on CMC's series as a string octet, the 2008-2009 line-up includes: the Szymanowski String Quartet, four young men from Poland who have performed together since 1995; the Aulos Ensemble, a Baroque quintet based in New York City that performs on period instruments and will be joined by soprano Julianne Baird; the Canadian group Quartetto Gelato, a unique ensemble with violin/operatic tenor, clarinet, cello, and accordion; the Debussy Quartet, chosen as "Best Chamber Music Ensemble" in 1996 by Victoires de la Musique, joined by pianist Katherine Chi; the ever-popular Leipzig Quartet, featuring former principal players from the famous



Debussy Quartet

Gewandhaus Orchestra of Leipzig; the Altenberg Piano Trio, which has performed over 900 concerts throughout the world together; and the Manasse-Nakamatsu Duo, featuring two masters: Jon Manasse, clarinet, has served as principal with the Metropolitan Opera Orchestra; and Jon Nakamatsu, winner of the Gold Medal at the Tenth Van Cliburn International Piano Competition. JM

Season tickets are available at a discount, with packages starting at only \$100. Single tickets are available for \$26/\$30, or at \$35/\$40 for the Academy of St Martin in the Fields. Youth tickets for students 22 and under are only \$5 for all concerts. Please visit the CMC web site at [www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org) or call the office at 541-552-6154 for details on artists and repertoire and to order tickets.

## Puss 'n Boots *From p. 14*

his band, "The Most Wanted."

The event also includes a silent auction with approximately 200 wonderful items donated by regional businesses and artisans including jewelry, clothing, restaurant

gift certificates, vacations packages, theatre tickets, fine wines, arts and crafts, veterinary care, home décor items, and much more, all of which are auctioned off to the highest bidder. In addition, this year there will be live auction for two items: a two-night stay at the Redwood Canyon Retreat in Big Sur valued at \$400, and a "Purr..fect Cat Fence" – a free-standing backyard fence enclosure for cats – valued at \$900.

All in good fun, competition is friendly but fierce for the costume and door prizes awarded, for example, to the funniest, most unusual, best group, best couple, and best animal themed costumes.

Annually, the Puss 'n Boots Ball sells out. Tickets can be purchased in advance by calling 541-821-8291, by emailing [FOTAS@mind.net](mailto:FOTAS@mind.net), or at Paddington Station, 125 East Main Street, downtown Ashland. For more information about Friends of the Animal Shelter, please visit [www.fotas.org](http://www.fotas.org). JM



PHOTO: HELGA MOTLEY



# Program Guide

At a Glance

## Focus

### Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

On Thursday evening, October 30th, JPR's *Rhythm & News Service* celebrates the 70th anniversary of Orson Welles' classic *War of the Worlds*. At 8pm, tune in for a complete, unedited broadcast of the radio play that started the frenzy, the original 1938 *War of the Worlds*, exactly 70 years to the hour after its premiere. Then, at 9pm, we'll join WNYC's Radiolab for a 1-hour look at how The Mercury Theatre of the Air's *War of the Worlds* caused listeners to run out into the streets, half-dressed and screaming in

terror, and how it forever changed how we listen to the radio.

Originally aired on a Sunday evening, October 30th, 1938, what listeners heard that night was an adaptation, by Welles's Mercury Theater Group, of a science fiction novel written 40 years earlier: *The War of the Worlds*, by H.G. Wells. The radio play, which was narrated by Orson Welles, had been written and performed to replicate an authentic news broadcast about an invasion from Mars.

### Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

### News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO / KNHM / KJPR

*New Dimensions* airs each weekend on JPR. Saturdays, you can hear the program on the *News & Information Service* at 7 p.m. The *Rhythm & News Service* features *New Dimensions* at 4 p.m. each Sunday. Described as a life-affirming, socially and

spiritually relevant program, *New Dimensions* seeks to exchange ideas. The program tries to find the most innovative and creative people to, engage in spontaneous, deep dialogue. This month, during the first weekend,

CONTINUED ON PAGE 23

## Volunteer Profile: Jeannine Rossa

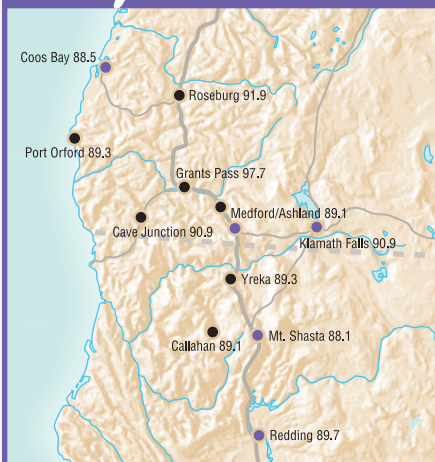
This column is my last one as JPR's *World Beat* DJ. My family and I are moving to Molokai, Hawai'i for a few years. I'll still be writing the occasional article for the *Jefferson Monthly*, and of course, listening on line! But, with a tinge of wistfulness, I am leaving the *World Beat* Show in Pam Galusha's very capable hands (and ears). I know you will all have a great time listening to Pam's show. And for Pam's sake, I'm hoping that she gets over those "dead air nightmares" quicker than I did! It took me years.



My career at JPR started because I mentioned to my friend Frances Oyung, then the *World Beat* show DJ, that I had DJ-ing dreams. She dragged me in to JPR's basement to sit with her during the show. "You can do it!" she said. From Frances, I learned that 70 seconds is plenty of time to choose the next piece of music. And that you can't make everyone happy, so play stuff you love. Heidi Thomas suggested I fade tracks into each other (sounds more professional)

CONTINUED ON PAGE 25

## Rhythm & News [www.ijpr.org](http://www.ijpr.org)



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

### Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

### Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha



# CLASSICS & NEWS [www.ijpr.org](http://www.ijpr.org)



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND

\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Saturday Morning Opera with Don Matthews  
2:00pm Siskiyou Music Hall  
3:00pm TBA

4:00pm All Things Considered  
5:00pm On With the Show  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Port Orford 90.5
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Redding 90.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

# News & Information [www.ijpr.org](http://www.ijpr.org)



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm The Story  
4:00pm On Point  
6:00pm World Briefing from the BBC  
7:00pm As It Happens  
8:00pm The Jefferson Exchange (repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am Marketplace Money  
9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Selected Shorts  
6:00pm The Vinyl Cafe  
7:00pm New Dimensions  
8:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Marketplace Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm The State We're In  
6:00pm People's Pharmacy  
7:00pm The Parent's Journal  
8:00pm BBC World Service

## Jefferson Public Radio

### E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website [www.ijpr.org](http://www.ijpr.org). Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

#### Programming

e-mail: [teel@sou.edu](mailto:teel@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page ([www.npr.org/programs](http://www.npr.org/programs)). Also, many national programs aired on JPR have extensive sites which are linked on our website ([www.ijpr.org](http://www.ijpr.org)) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming

#### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

#### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

#### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

#### Jefferson Monthly

e-mail: [kraftab@sou.edu](mailto:kraftab@sou.edu)

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

**KSOR 90.1 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRG 88.3 FM**  
ASHLAND

**KLMF 88.5 FM**  
KLAMATH FALLS

**KOOZ 94.1 FM**  
MYRTLE POINT/COOS BAY

**KNHT 107.3 FM**  
RIO DELL/EUREKA

LISTEN ONLINE AT [www.ijpr.org](http://www.ijpr.org)

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

### MONDAY-FRIDAY

5:00am-6:50am  
**Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am  
**JPR Morning News**

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon  
**First Concert**

Classical music throughout the morning hosted by Don Matthews. Includes: **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Valerie Ing-Miller. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm-7:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

7:00pm-8:00pm  
**Exploring Music with Bill McGlaughlin**

8:00pm-2:00am  
**State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

### SATURDAYS

6:00am-8:00am  
**Weekend Edition**

The latest national and international news from NPR.

8:00am-10:30am  
**First Concert**

Classical music to start your weekend with Ted Prichard.

10:30am-2:00pm  
**Saturday Morning Opera with Don Matthews**

2:00pm-3:00pm  
**Siskiyou Music Hall**

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm-4:00pm  
**TBA**

4:00pm-5:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm

**On With The Show**

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am

**State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

### SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am  
**Millennium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-Noon  
**Sunday Baroque**

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon-3:00pm  
**Siskiyou Music Hall**

Classical music for your Sunday, with Ted Prichard.

3:00pm-4:00pm  
**CarTalk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm  
**To the Best of Our Knowledge**

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am  
**State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

### FEATURED WORKS

\* indicates September birthday

**First Concert**

- |       |   |  |
|-------|---|--|
| Oct 1 | W | Liszt: <i>Les preludes</i>                 |
| Oct 2 | T | Beethoven: Violin Sonata No. 3             |
| Oct 3 | F | Steve Reich*: <i>New York Counterpoint</i> |
| Oct 6 | M | Szymanowski*: Concert Overture             |



Oct 7 T Rimsky-Korsakov: Suite from *Le coq d'or*  
 Oct 8 W David Diamond: Kaddish for Cello and Orchestra  
 Oct 9 T Saint-Saëns\*: *The Muse and the Poet*  
 Oct 10 F Paul Creston\*: *Toccata*  
 Oct 13 M Bach: French Suite No. 5  
 Oct 14 T Grieg: *Lyric Suite*  
 Oct 15 W Debussy: *La Mer*  
 Oct 16 T Zelenka\*: Trio Sonata No. 2  
 Oct 17 F Howells\*: Violin Sonata No. 2  
 Oct 20 M Bax: *Tintagel*  
**Oct 21–28 Fall Membership Drive**  
 Oct 29 W Haydn: Symphony No. 61  
 Oct 30 T Fauré: *Dolly Suite*  
 Oct 31 F Dvorak: *The Water Goblin*

### Siskiyou Music Hall

Oct. 1 W Still: *Africa*  
 Oct. 2 T Saint-Saëns: Piano Concerto No. 2  
 Oct. 3 F Dvorak: Symphony No. 8  
 Oct. 6 M Reinecke: Horn Trio  
 Oct. 7 T Brahms: Piano Concerto No. 1  
 Oct. 8 W Philip Glass: "*Heroes*" Symphony  
 Oct. 9 T Verdi\*: Excerpts from *Luisa Miller*  
 Oct. 10 F Goetz: Symphony in F  
 Oct. 13 M Mozart: Piano Concerto No. 18  
 Oct. 14 T Zemlinsky\*: Symphony No. 2  
 Oct. 15 W Crusell\*: Sinfonia Concertante  
 Oct. 16 T Schumann: Symphony No. 3, "*Rhenish*"  
 Oct. 17 F Prince Louis Ferdinand: Octet in F  
 Oct. 20 M Beethoven: "*Emperor*" Concerto  
**Oct. 21–28 Fall Membership Drive**  
 Oct. 29 W Chausson: Concerto for piano, violin & string quartet  
 Oct. 30 T Rachmaninoff: Symphony No. 3  
 Oct. 31 W Shostakovich: String Quartet No. 15



Dresden born conductor Rudolph Kempe (1910–1976).

## Classics & News Highlights

### JPR's Saturday Morning Opera with Don Matthews

**October 4 • *Solomon*** by George Frederick Handel

Daniel Reuss: conductor  
 Sarah Connolly, Susan Gritton, Carolyn Sampson, Mark Padmore, David Wilson-Johnson, Berlin Academy of Ancient Music, RIAS Chamber Choir.

**October 11 • *Il Corsaro*** by Giuseppe Verdi

Lamberto Gardelli: conductor  
 José Carreras, Jessye Norman, Montserrat Caballé, Gian-Piero Mastromei, John Noble, Clifford Grant, Alexander Oliver, New Philharmonia Orchestra, Ambrosian Singers.

**October 18 • *The Bartered Bride*** by Bedrich Smetana

Rudolf Kempe: conductor  
 Gottlob Frick, Pilar Lorengar, Fritz Wunderlich, Karl-Ernst Mercker, Ivan Sardi, Marcel Cordes, Nada Putter, Sieglinde Wagner, Ernst Krukowski, Gertrud Freedman, Walter Stoll, Bamberg Symphony Orchestra, RIAS Chamber Choir.

**October 25 • ALL REQUEST PROGRAM**

### Exploring Music with Bill McGlaughlin

Week of October 6, 2008

#### Bach Sleeps in on Sundays

Bill McGlaughlin explores the instrumental music composed by Bach while not holding a church job.

Week of October 13, 2008

#### Nobody Ever Builds a Statue to a Critic



Daniel Reuss, currently the artistic director and chief conductor of the Estonian Philharmonic Chamber Choir.

An exploration of composers' critiques, evaluations, and responses to their contemporaries.

Week of October 20, 2008

#### Shakespeare

Music inspired by Shakespeare.

Week of October 27, 2008

#### Autumn Leaves

As greens, twinkling lights and Santa Claus appear on every corner, let us not forget that this is the season of Autumn: the "Season of mists and mellow fruitfulness." This week on *Exploring Music*, we'll enjoy works inspired by sights, sounds and smells of nature at season's end, including selections by Vivaldi, Delius and Schubert.



Jessye Norman (born September 15, 1945), a four time Grammy award winning opera singer, can be heard on the October 11th broadcast of Verdi's *Il Corsaro*.

A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. [www.zorbapaster.org](http://www.zorbapaster.org)

## HONEY CARROT SNACKING CAKE

(Makes 6 servings)

1/4 Cup Butter  
1/2 Cup Honey  
1 Egg  
1 Cup Finely grated carrots  
1/4 Cup Golden raisins  
2 Tbs Orange juice  
1 tsp Vanilla  
1/2 Cup All-purpose flour  
1/2 Cup Whole-wheat flour  
1 tsp Baking powder  
3/4 tsp Ground cinnamon  
1/2 tsp Baking soda  
1/4 tsp Salt  
1/4 tsp Ground ginger  
1/8 tsp Ground nutmeg

Preheat oven to 350 degrees.

Cream butter in a large bowl. Gradually beat in honey until light and fluffy. Add egg, beating well. Combine carrots, raisins, orange juice, and vanilla in separate medium bowl. Combine dry ingredients in separate large bowl. Add dry ingredients to creamed mixture alternately with carrot mixture, beginning and ending with dry ingredients. Bake in 8 inch or 9 x 11 1/2 inch, greased baking pan. (Or cupcake pans) Bake 35–45 minutes or until wooden pick comes out clean.

### Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

### Amount Per Serving (% Daily Value)

Calories 275.04  
Calories From Fat (29%) 79.51  
Calories From Protein (6%) 16.67  
Calories From Carbs (64%) 177.16  
Calories From Alcohol (1%) 1.69  
Total Fat 9.04g 14%  
Saturated Fat 5.24g 26%  
Monounsaturated Fat 2.40g  
Polyunsaturated Fat 0.58g  
Trans Fatty Acids 0.00g  
Cholesterol 61.23mg 20%  
Sodium 315.21mg 13%

## PROGRAM GUIDE

# Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
KLAMATH FALLS  
CALLAHAN/  
FORT JONES 89.1 FM

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

LISTEN ONLINE AT [www.ijpr.org](http://www.ijpr.org)

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

### MONDAY-FRIDAY

#### 5:00am–9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

### NORTHERN CALIFORNIA ONLY:

#### 7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

#### 9:00am–3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

#### 3:00pm–4:00pm Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

#### 4:00pm–6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

#### 6:00pm–8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

#### 8:00pm–10:00pm Echoes

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

#### 10:00pm–2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

### SATURDAYS

#### 6:00am–10:00am Weekend Edition

The latest national and international news from NPR.

#### 10:00am–11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues. Includes *California Bird Talk* at 10:04am.

#### 11:00–Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

#### Noon–1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

#### 1:00pm–3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

#### 3:00pm–4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 4:00pm–5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

#### 5:00pm–6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

#### 6:00pm–8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

#### 8:00pm–9:00pm The Grateful Dead Hour

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

#### 9:00pm–10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

#### 10:00pm–2:00am The Blues Show

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

### SUNDAYS

#### 6:00am–9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."



9:00am–10:00am  
**Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm  
**Jazz Sunday**

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm  
**Rollin' the Blues**

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm  
**All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm  
**The Folk Show**

Cindy DeGroot, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm  
**The Thistle and Shamrock**


Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am  
**Late Night Jazz with Bob Parlocha**

## Focus *From p. 18*

John Lane will be in to speak on the subject: *The Practice of Settlement*. On week two, Justine Willis Toms focuses on *Simple Joys, Every Day*. Week three's subject is *The Archetypes of Money* with guest Brent Kessel. And, Allan G. Hunter will visit the program, during week four, to speak on *Six Kinds of Love*. Hear *New Dimensions* Saturdays, on the *News & Information Service*, and Sundays on the *Rhythm & News Service*. 

## Rhythm & News Highlights



Nancy Wilson

### Marian McPartland's Piano Jazz

#### October 5 • Nancy Wilson

Nancy Wilson has had a brilliant career as a singer/song stylist, recording over 60 albums and moving effortlessly between jazz, pop, and R&B. Wilson has also appeared on numerous television programs, including an Emmy award-winning variety show. Most recently, Wilson hosted NPR's *Jazz Profiles*. She joins McPartland to swap stories and sing songs, including "Easy Living" and "The Nearness of You."

#### October 12 • Marian McPartland's 90th Birthday Concert Set I

Marian McPartland celebrates her 90th birthday in style with a special concert from Dizzy's Club Coca Cola at Jazz at Lincoln Center. Some of the biggest stars in the jazz universe pay tribute to McPartland, and the birthday girl gets everything she wants, performing duets with singer Norah Jones, violinist Regina Carter and trumpeter Jeremy Pelt.

#### October 19 • Marian McPartland's 90th Birthday Concert Set II

Marian McPartland's 90th birthday celebration continues with more one-of-a-kind performances from a special concert at Dizzy's Club Coca Cola at Jazz at Lincoln Center. Pianists Jason Moran and Bill Charlap



Wynton Marsalis

both perform McPartland originals and the artistic director of Jazz at Lincoln Center, Wynton Marsalis, joins McPartland for a rousing version of "All The Things You Are."

#### October 26 • Eliane Elias

Brazilian-born pianist and singer Eliane Elias is one of the most original and popular artists on the jazz scene today. Widely recognized as one of the preeminent interpreters of Antonio Carlos Jobim, Elias has lately begun exploring the works of Bill Evans. She plays and sings a previously unreleased Evans tune for which she has written a lyric, and McPartland gives her own Evans tribute on "B Minor Waltz."

### The Thistle & Shamrock

#### October 5 • Stage and Screen

Irish traditional arts thrive on Ireland's westerly Aran Isles, home to the internationally-acclaimed music and dance show Ragús. This week's *Thistle & Shamrock* presents excerpts from the show and explores a variety of music from theatrical productions.

#### October 12 • Road of Tears

Through the years, many songs have served to document true-life immigrant experiences. This tradition continues with artists such as Battlefield Band, Mick Moloney and Mary Black.



Mary Black

#### October 19 • Continental Celtic

This week's program finds hypnotic dance rhythms in Brittany and Galicia, and explores a panorama of songs in Breton, French and Spanish.

#### October 26 • Fall Fest

Featuring music from Dougie MacLean's Perthshire Amber Festival, this show celebrates crisp frosty mornings, fresh fall breezes, changing leaves and nature preparing itself for the coming of winter.

### New Dimensions

**October 5 • *The Practice of Settlement, Finding a Sense of Place*** with John Lane

**October 12 • *Simple Joys Every Day*** with Justine Willis Toms

**October 19 • *The Archetypes of Money*** with Brent Kessel

**October 26 • *Six Kinds of Love*** with Allan G. Hunter

# News & Information Service

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GRANTS PASS

**KTBR AM 950**  
ROSEBURG

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

### The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00am

### Here & Now

A fast-paced program that covers up-to-the-minute news and also provides regular features on food, technology, finance, culture and more. Hosted by Robin Young.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### The Story

Hosted by Dick Gordon, the program brings the news home through first-person accounts.

4:00pm-6:00pm

### On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity — focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

### World Briefing from the BBC

A concise round-up of all the main international news of the hour, combined with clear explanation and analysis.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

### BBC World Service

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

### Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

### The Vinyl Cafe

*The Vinyl Café* is written and hosted by Stuart McLean and features stories, essays and music.

7:00pm-8:00pm

### New Dimensions

8:00pm-8:00am

### BBC World Service

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am

### On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

### Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

### Studio 360

Repeat of Saturday's broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

### The State We're In

6:00pm-7:00pm

### People's Pharmacy

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

### BBC World Service



# Volunteer *From p. 18*

and gave me my first *World Beat* DJ “sub” opportunity. I still use her enthusiastic notes, especially on Nordic music. From Keri Green, I learned to organize my music by category, and to create an efficient physical flow (CDs on the left, controls in the middle, computer on the right). She also taught me to shake up the listener’s ears: to juxtapose different types of music next to each other so that the listeners “hear” each one. I learned from Bryon Lambert how to navigate the crazy maze of computers and boards and wire and machines that make up JPR. And how to always respond with grace and kindness to every irate caller. From Don Matthews, I learned to slow my voice, and never, never, never have dead air. Don said, “Always have a ‘Plan B!’” This has come in handy, because in my 10 years or so at JPR, everything has gone wrong that could: electricity out, computers down, satellites down, blank tapes, cart malfunctions, board malfunctions, and forest fire emergency alerts, as well as the more mundane mistakes of playing two CDs at once, playing a CD on cue instead of over the air, CD malfunction, announcing one track and playing something completely different, and just finding myself completely tongue-tied. From Don I also learned to just *move on*. Radio is ephemeral (unless it’s recorded) and your mistake will be forgotten when you play that next great track (we all hope!).

Eric Alan and Eric Teel supported me in my efforts to expand the world beat genre to include all kinds of music styles and types. Eric Alan also popped CDs into my mail box from time to time, each one expanding my musical taste to completely new and different sounds. An obsessive liner notes reader like myself, we often traded arcane but highly relevant (to us) tidbits of information on musicians and singers. Eric Teel helped me strive for excellence. No slacking here. Teel had also begun to teach me about the larger “world” of radio, and the production side of things. I will miss that.

And you, the listener, you’ve given me the biggest gift of all: your kindness and your ear. You’ve tolerated my bumbling learning pains (and springtime allergies), and you’ve listened all these years with growing enthusiasm. You’ve called, and written, and suggested music, and sent CDs, and I’m completely and utterly grateful. I hope that I’ve exposed you to artists and sounds you would otherwise never know about. I hope that you’ve enjoyed the music. And most of all, I hope you keep listening. It’s a big world out there!



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ALL THINGS CONSIDERED  
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CAR TALK  
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[cartalk.cars.com/](http://cartalk.cars.com/)

DIANE REHM SHOW  
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ON POINT  
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**Renewable Pioneers Program**  
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www.greenashland.org

**S.M.A.R.T. Business Program:**  
**Saving Money & Resources Together**  
Jackson County Recycling Partnership  
www.roguesmart.org

**Sol Coast Companies, LLC**  
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www.solcoast.com

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**Dorris Construction**  
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**Southern Oregon Subaru**  
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## Recordings

Valerie Ing-Miller

### Classical Music That's So Scary It's Good

AAAah, October. I love October not just for the crisp cool mornings and the turning of the leaves, but for that day at the end of the month when my daughter dresses up and fills her plastic pumpkin up with Blow Pops and Sweet Tarts courtesy of the neighbors. I love Halloween because my inner child has a chance to be released for a few hours. But it's not as I follow her around the neighborhood in the dark, waiting for her at the curb as she presses doorbells. My inner child comes out to play earlier in the day, when I get to share the music that takes me back to my childhood, when my father used to scare the bejeebers out of me and my little sister by playing creepy classical music.

Well, not just on Halloween.

My father, a novelist, uses music, mainly movie soundtracks, to set the mood when he's looking for creative inspiration. I always knew when he was writing a love scene if I walked into the house and the soundtrack to *The Year Of Living Dangerously* was on the turntable. But most of the soundtracks in his collection are designed to either get the blood racing for a suspenseful chase scene or to set the stage for something completely sinister. Sinister as in Mussorgsky's "Night on Bare Mountain," which still sends chills up my spine every time I hear it.

So with Halloween just around the corner, I offer up a collection of some of the creepiest classical music out there to scare the kids with, heavily sprinkled with the movie soundtracks of my own youth. Some of the music doesn't really have a scary sound to it; it's just plain fun to program on Halloween because of the title, but I can pretty much guarantee if you're trying to scare kids away from your front door this October 31st, just put Mussorgsky on the stereo and turn it up



...with Halloween just around the corner, I offer up a collection of some of the creepiest classical music out there to scare the kids with.

loud enough so they can hear it from the street.

J.S. Bach - Toccata & Fugue in D minor  
Modest Mussorgsky - Night on Bare Mountain

Toivo Kuula - The Devil's Dance  
Anton Rubinstein - Ballet music from "The Demon"

Franz Schubert - "Death & The Maiden"

Antonin Dvorak - The Water Goblin  
Camille Saint-Saens - Danse Macabre  
Charles Gounod - Funeral March of the Marionette

Paul Dukas - The Sorcerer's Apprentice  
Edward MacDowell - Witches Dance  
Danny Elfman - "Legend of Sleepy Hollow" Soundtrack

Edvard Grieg - March of the Trolls  
Bernard Hermann - Vertigo Suite  
Antonin Dvorak - The Noon Witch  
Stephen McNeff - Ghosts

Dimitri Tomkin - Dial M For Murder Suite

Anthony DiLorenzo - Dracula

Giorgio Moroder - Soundtrack to the 1982 remake of *Cat People*

There are also a couple of creepy-themed classical music albums available. One I'm particularly fond of is the Telarc





# Little Victories

Mari Gayatri Stein

I'M A SCIZUFF-BUNNY



From the: When the magnificent grasp of the obvious series gets into bed with the Love is blind series.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, most recently *Buddy's Candle* written by Dr. Bernie Siegel, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit [www.gypsydogpress.com](http://www.gypsydogpress.com).

release, "Scary Music" featuring Erich Kunzel and the Cincinnati Pops Orchestra which mixes some creepy movie music such as "Tubular Bells" (from *The Exorcist*) and the Dies Irae based opening from *The Shining* with some crazy sound effects and a lot of fun pieces for comic relief like themes from *The Munsters*, *Tales From The Crypt* and *The Addams Family*. Another staple in my Halloween repertoire is *Mephisto & Co*, with Eiji Oue and the Minnesota Orchestra performing Liszt's "Mephisto Waltz #1", Franck's "The Accursed Huntsman", Malcolm Arnold's

"Tam O' Shanter" along with Mussorgsky, Dukas and Saint-Saens and others. JM

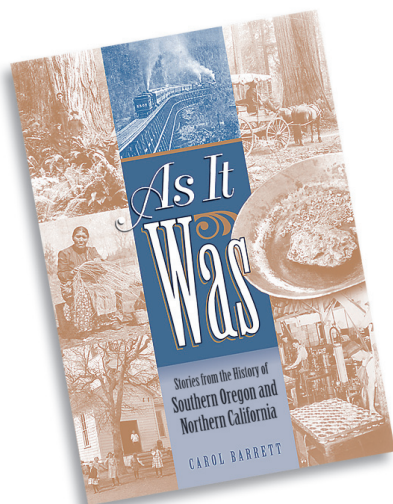
Valerie Ing-Miller got her on-air start at Jefferson Public Radio as a host of a late night Jazz program in the 1980s, and has gravitated, just like Manfred Eicher, to classical music. Today she's the Northern California Program Coordinator for Jefferson Public Radio, and the host of *Siskiyou Music Hall*.

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# Theater and the Arts

Molly Tinsley

## A Stunning View

The crisis that drives the second act of Arthur Miller's *A View from the Bridge* is about to plunge toward resolution. Eddie Carbone has made his terrible choice and become the object of communal contempt and impending revenge. But when his niece, Catherine adds her insults to the rest, his wife Beatrice rebukes her: "Whatever happened, we all done it, and don't you ever forget it." Her simple assertion cuts to the truth beneath the tangled, conflicting views on the tragic action. Coincidentally, it reminds us of the collective energies director Libby Appel has composed and concentrated into the laser-sharp production currently onstage in the OSF's Bowmer Theatre.

Raising the orphan Catherine has required much sacrifice on the part of the childless Eddie and Beatrice; it has also inspired their dreams. Now she's a young woman, with her own view of her future, half-aware of her feminine allure, but blind to its rippling implications. These family tensions are compounded by the arrival of Bea's cousins from their impoverished village in Italy. Eddie has agreed to hide these two brothers, illegal immigrants, and help them acclimate to work on the docks where he is a respected longshoreman.

The older, Marco, is dark, hard-working, and inarticulate like Eddie. The younger, Rodolfo, is just the opposite—artistic, expressive, fair-haired, given to entertaining on the job: "A whole song comes out of his mouth—with motions." Catherine is captivated. Increasingly confused and uncomfortable, Eddie concludes that Rodolfo is "not right," i.e. not heterosexual. The conditions are ripe for disaster.

Miller's 1949 essay, "Tragedy and the Common Man," was written to stake a claim to that genre for *Death of a Salesman*; its argument is just as relevant to *A View from the Bridge*, which premiered in final form six years later. In particular Miller offers a revitalized notion of the hero's "tragic flaw," which he defines

not as a weakness, but as an "unwillingness to remain passive in the face of what he perceives to be a challenge to his dignity," his "rightful status." By this standard, only the passive are flawless, those who accept their lot without a fight.

This "unwillingness" accounts for Eddie's trajectory, certainly, but Beatrice's final judgment—"we all done it"—asks us to take a closer look at other members of the family. In their individual struggles for psychic survival, they are all bumping up against each other. Bea's efforts to regain her status in Eddie's affections as desirable wife collide with Eddie's macho identity, not to mention his complicated feelings for Catherine. Meanwhile Catherine fights for autonomy with a little glamour; Rodolfo, to be an American with a job, which may be more important to him than becoming Catherine's husband. Marco has cast himself as the provider, in fact, the savior, for his wife and children back in Italy. Thus one person's necessary effort to forge an identity becomes coercion, threat, or betrayal to someone else. And it isn't only Eddie who compromises his own status in the effort to preserve it.

In keeping with Miller's deeply honest, balanced vision, Appel's direction trusts his powerful script to deliver its truths without conspicuous intervention. Every aspect of this production serves subtly to illuminate and reinforce them. William Bloodgood's looming, balconied tenements suggest an ancient amphitheatre and bring a classic resonance to the struggle taking place on the central floor. Irwin Appel's expressive score, built around the hollow blasts of a foghorn, gets edgier as the action intensifies, shifting from a moody saxophone to the more urgent wails of a trumpet.

Most important, Appel's gifted ensemble performs with perfect balance and authenticity. At the center, Armando Duran's Eddie wins sympathy from the start, as he gropes to express his motives for disapproving of Catherine's new job.



He wants her to finish school; he wants her to associate with better people. Then he becomes teary-eyed when he insists that it's an *honor* for him to house Bea's cousins. Underneath his bluster and black-and-white *view*, we glimpse a gentle man, which makes the more ironically poignant his instant disaffinity for Rodolfo. Eddie is not simply jealous of Catherine's affections, he is painfully envious of a young man who dares to embody the softness and the vivacity he has suppressed in himself.

Wilma Silva's Beatrice deploys her repertory of husband-managing techniques without whining or wheedling, and her earthy directness legitimizes her *view* of events, which we hang onto at the end. Stephanie Beatriz's Catherine evinces a gawky spontaneity that confirms her ignorance of much of the tension she provokes in Eddie and Bea.

David DeSantos's Marco conjures a younger Eddie—the tough, serious side softened by a stammering modesty. Juan Rivera LeBrun's light touch makes Rodolfo's self-dramatic ebullience irresistibly lovable. Some critics of Miller's play take issue with the role of the lawyer, Alfieri, whose choral commentary can verge on melodramatic overkill. But Tony DeBruno's restrained, almost self-effacing delivery counters that possibility.

In the interval between the acts, I overheard a man comment, "Well, there's no secret where this is going," as if that were a fault rather than the play's strength. A far more difficult achievement than plot twists, the action of *A View from the Bridge* is the inevitable projection of character. And Alfieri's praise at the end for Eddie's willingness "to be wholly known," "to be himself purely," applies also to his supporting cast. This play doesn't ask us to guess a mystery, but rather to experience our "flawless" passivity: that all-too-familiar dread of knowing clearly but feeling unable to prevent what must happen next. ■

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# Poetry

Li-Young Lee

## Living with Her

1.

She aches.  
And would have me think  
it had to do with rivers.

She talks.  
Her voice a wheel  
and every station on it.

And what she doesn't say  
makes the sound of wind in the trees.

She walks,  
her path the years sown behind her.

She sleeps.  
And her sleep becomes  
the river I build  
my house beside.

So, on which bank of the river  
am I now, waking or dreaming?

She says, *Come away from the window. Lie down.*  
*There's no dark out there that isn't first in you.*

*Close the door. Come lie down.*  
*There's no ocean out there not already in you.*

What a narrow residence,  
the lifetime of her eyes.

2.

She opens her eyes  
and I see.

She counts the birds and I hear  
the names of the months and days.

A girl, one of her names  
is Change. And my childhood  
lasted all of an evening.

Called *Light*, she breathes, my living share  
of every moment emerging.

Called *Life*, she is a pomegranate  
pecked clean by birds to entirely  
become a part of their flying.

*Do you love me?* she asks.  
*I love you,*

she answers, and the world keeps beginning.



PHOTO: DONNA LEE

Li-Young Lee last visited the Rogue Valley five years ago. He returns to read his work at Ashland High School's Mountain Avenue Theater on October 23rd. Li-Young Lee was born to Chinese parents in Indonesia and came to the United States in 1964. He is the author of four books of poetry: *Rose*, winner of the Delmore Schwartz Award in 1987, *The City in Which I Love You*, the Lamont Poetry Selection for 1990, *Book of My Nights* (2001), and *Behind My Eyes*, new this year. His memoir, *The Winged Seed: A Remembrance* won an American Book Award. "Living with Her" and "A Winter Day" from *Behind My Eyes*, ©2008 by Li-Young Lee, are used by permission of W.W. Norton & Company, Inc.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street  
Ashland, OR 97520.

Please allow two to four weeks for reply.

# Art



## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival offers a rich range of productions thru October. In the Angus Bowmer Theatre: Shakespeare's *A Midsummer Night's Dream*, thru Nov. 2; *The Clay Cart* written by Sudraka & translated by J.A.B. van Buitenen, thru Nov 2; *The Further Adventures of Hedda Gabler* by Jeff Whitty, thru Nov. 1; and Arthur Miller's *A View from the Bridge*, thru Nov 1. Playing in the New Theatre: Shakespeare's *Coriolanus*, thru Nov 2; and *Breakfast, Lunch and Dinner* by Luis Alfaro, thru Nov 2. Productions on the Elizabethan Stage/Allen Pavilion: *Our Town*, by Thornton Wilder, thru Oct 11; and Shakespeare's *The Comedy of Errors*, thru Oct 12. Performances at 1:30 and 8 pm. Ticket prices vary. On Pioneer St., Ashland. (541) 482-4331 or [www.osfashland.org](http://www.osfashland.org)

◆ Oregon Stage Works presents *Tales of Fannie Keenan Better Known as Dora Hand*, thru Sept. 29th. Fri.-Mon. at 8 pm and Sunday matinee at 2 pm. \$25 Adults / \$12 Students. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 [www.oregonstageworks.org](http://www.oregonstageworks.org)

◆ Camelot Theater presents a stage adaptation of George Orwell's literary masterpiece *1984*. Oct. 8th-Nov. 9th. The Camelot Theater is located at Talent Ave & Main St, Talent. (541) 535-5250 [www.camelottheatre.org](http://www.camelottheatre.org)

### Music & Dance

◆ The Oregon Cabaret Theater presents *A Brief History of White Music*, thru Nov. 2nd. The premise of the show is simple: what if mainstream pop songs originally sung by white artists were re-interpreted by a trio of African-American performers? The roots of American pop music are in the African-American culture, think ragtime, jazz and blues. This show turns the table by taking the music of Buddy Holly, the Mamas and the Papas, Sonny & Cher, Elvis, and the Beatles, and giving them a fresh treatment, full of soul snazzy moves. Thurs-Mon at 8 pm; Sun brunch matinee at 1 pm. Located at 1st & Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

◆ The Rogue Valley Symphony season opens with Van Cliburn Competition Gold Medalist Jon Nakamatsu, who performs Saint-Saens' Piano Concerto in G minor, Liszt's tone poem Les Preludes, and Dvorak's Symphony No. 8.

Concerts are at 8 pm on Friday, Oct. 3rd in Ashland; 8 pm on Saturday, Oct. 4th in Medford; and at 3 pm Sunday in Grants Pass on Oct. 5th. Pat Daly offers a free pre-concert talk one hour before each performance. In Ashland at Southern Oregon University's Music Recital Hall, 1250 Siskiyou Boulevard; in Medford at the Craterian Ginger Rogers Theater, 23 S. Central Avenue; and at the Grants Pass High School Performing Arts Center, 830 N.E. Ninth Street. Box Office is open in the Music Building at Southern Oregon University from 9-1 pm, Mon-Fri. All seats are reserved. (541) 552-6398 [www.rvsymphony.org](http://www.rvsymphony.org)

◆ The Siskiyou Institute presents Harvey Wainapel / Carlos Oliveira Brazilian Duo on Oct. 24th. Clarinetist/saxophonist, Harvey Wainapel,



Harvey Wainapel

and guitarist, Carlo Oliveira, have performed at the Monterey Jazz Festival, San Jose Jazz Festival, Herbst Theater and opening for Brazilian singer Rosa Passos. In Ashland, they perform selections from their

CDs, original compositions, plus a few classics of the Brazilian jazz repertoire. 8 pm. \$20 (\$15 for students.) On Oct. 25th, Harvey Wainapel and Carlos Oliveira provide a Brazilian Music Workshop. 11-1 pm. \$10. Free to K-12 and university students. Reservations for all events can be made by calling the Siskiyou Institute at 541-488-3869 or by emailing [info@siskiyouinstitute.com](mailto:info@siskiyouinstitute.com).

◆ Craterian Performances presents:

On Oct. 4th, pianist Jon Nakamatsu plays Saint-Saëns, Piano Concerto No. 2. 8 pm Students: \$5 all concerts. \$26 general, \$33 premium.

On Oct. 13th, the Thuringer Salongquintett as part of the Jackson County Community Concert Association series. The Thuringer Salongquintett is a shining example of the central European tradition of light and entertaining music. The quintet is comprised of the classic Kaffeehaus instrumentation of two violins (one doubling viola), cello, double bass and piano, and is widely renowned for achieving technical brilliance with a light-hearted, seemingly effortless approach. 7:30 pm. Season membership \$75 for 5 concerts. Single tickets \$25 Adult, \$5 Student.

On Oct. 15th, Neil Berg's *101 Years of Broadway*. A year after rocking the house with 100 Years of Broadway, Neil Berg returns to the Craterian with a brand-new playlist of Broadway's most beloved songs, performed by a powerhouse ensemble of Broadway stars. Berg, best known for composing the off-Broadway hit *The Prince and the Pauper*, provides piano accompaniment for his stellar cast as they re-create pivotal moments from some of Broadway's most illustrious shows – from classics like *South Pacific* to current hits like *Wicked*. 8 pm. Section A-\$38, B-\$35, C-\$32, Youth (0-18) A-\$29, B-\$26, C-\$23

On Oct. 24th, *Champions of the Dance*. This evening of elegantly sensual entertainment showcases the talents of some of the best ballroom dancers in the world, including Jonathan



Rogue Gallery & Art in Medford presents "Of Fur and Feathers," the work of American wildlife painter Olivia Schemanski.

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520  
or to [paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

October 15 is the deadline  
for the December issue.

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)



Wilkins, who has appeared as a special guest performer on "Dancing with the Stars," and Hazel Newberry, both of whom have won multiple championships in national and international competition. 8 pm. Section A-\$45, B-\$42, C-\$39, Youth (0-18) A-\$34, B-\$31, C-\$28.



The Ross Ragland Theater in Klamath Falls presents Canadian fiddler and step dancer Natalie MacMaster on October 8th.

On Oct. 25th-26th, Rogue Valley Chorale performs *Celebrate!*, a variety of presentations from 34 years of providing choral music to residents of the Rogue Valley. 8 pm. Adults \$20, Students \$5. Season tickets: \$54 for all 3 concerts. 8 pm on Sat. & 3 pm on Sun.

On Oct. 30th, *The 25th Annual Putnam County Spelling Bee*. This Tony Award-winning musical takes place in a middle-school gymnasium, where a handful of puberty-plagued nerds and brainiacs – overseen by grown-ups only marginally more developed – contends for the prize of top speller in the county. The show both lampoons and celebrates its geeky protagonists (played by adult actors) who, in the heat of battle, disclose the insecurities behind all the cocky posing. 8 pm. Premium \$60, Section A-\$54, Section B-\$48, Section C-\$42.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ St. Clair Productions presents Tracy Grammer in concert on Oct. 3rd. Grammer performed as part of a duo with Dave Carter until his untimely death in 2002. Her performances consist of her own originals, traditional songs and the music of her late husband. "Tracy Grammer is a brilliant artist and unique individual. Her voice is distinctive, as is her mastery over the instruments she plays." Joan Baez. 8 pm. \$20 at the door, \$10 for teens 12-17 and free under 12. At the Unitarian Center, 4th and C Streets, Ashland. [www.stclairevents.com](http://www.stclairevents.com)

◆ The Southern Oregon Chapter of the American Guild of Organists, Music at St. Mark's, and First Presbyterian Church, Medford, present an *Organ Spectacular!* on Oct. 19th. The program includes the d minor Toccata and Fugue by Bach and Widor's Toccata. The first

part of the concert will be held at St. Mark's Episcopal Church, at Fifth and Oakdale, Medford, followed by the second part at the First Presbyterian Church, 85 S. Holly, Medford. This free concert is produced by Dr. Margaret Evans, professor of music emerita of SOU, Dr. Thomas Harmon, professor of music emeritus of UCLA and friends, in a 3 pm. On Oct. 18, *Pedals, Pipes, and Pizza* offers an introduction to the pipe organ, 10:30 am, at the First Presbyterian Church, 85 S. Holly, Medford. This free program is a demonstration of the pipe organ, an opportunity for some to play the organ, and a time to have conversation about the organ, for children of all ages. A reception will follow the concert. For more information contact (541) 482-3075 or Music at St. Mark's at 541-858-8037



On October 13th Craterian Performances presents the Thuringer Salongintett as part of the Jackson County Community Concert Association series.

◆ Illinois Valley Community Development Organization presents classical guitarist, Scott Kritzer and his recital group performing on Oct. 10-11. Free. At the Chateau at the Oregon Caves to benefit the Chateau. 8 pm. To reserve dinner and a room call (541) 592-3400. At the Oregon Caves Chateau, Cave Junction. (541)/592-4440

## Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Oct. 3rd. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8 pm. For a free gallery guide call (541)488-8430 or [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9 pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Sts., Grants Pass. (541)787-0910

◆ *Kham Aid* presents a benefit festival to support Tibetan culture on Oct. 5th. Experience the sacred arts, music, dance, film, food and Buddhist traditions of Tibet. 10-5:30 pm in SOU's Stevenson Union Hall. Tickets available at Soundpeace and Tibet Treasures in Ashland. SOU Stevenson Union and Rogue River Room, Ashland. (541) 488-2308.

◆ FireHouse Gallery presents "Spirit of the Rogue," Oct 1 - 25. A collection of pieces by local artists to capture the spirit of the river that offers recreation, beauty, and lifelong memories. The "Spirit of the Rogue" exhibit runs in conjunction with the Art Along the Rogue Street Painting and Music Festival in downtown Grants Pass. Then, "Thank You For Everything" runs Oct 28 - Nov 19. This bilingual show celebrates Mexican votive painting. Together with traditional images of people praying to saints, contemporary pieces show saints praying to the people. This show is intended to pay tribute to a culture that is rich in humility and optimism and how it is affected by globalization. Located at Rogue Community College, 214 SW 4th Street, Grants Pass. (541) 956-7339

◆ Wiseman Gallery presents "Poissons de Chant," thru Oct. 3rd. Digital imaging creates an interesting and sometimes whimsical world of fancy and intrigue. Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass.

◆ Rogue Gallery & Art presents "Of Fur and Feathers" thru Oct. 10th. Like many wildlife painters in America, Olivia Schemanski came to know her craft through an intimate familiarity with her natural surroundings. She was raised in South Central Alaska and now lives and paints in the Rogue Valley. She is a member of New York's prestigious Society of Animal Artists and viewed by many as a premier nature artist and fervent conservationist. Rogue Gallery & Art Center is at 40 South Bartlett St., Medford. (541) 772-8118 [www.roguegallery.org](http://www.roguegallery.org)

CONTINUED ON PAGE 34



St. Clair Productions presents Tracy Grammer in concert on October 3rd and The Pistol River Concert Association hosts her performance on October 4th.

## NORTH CALIFORNIA

### Theater and Music

◆ Riverfront Playhouse presents *Meshuggah-Nuns!* thru Oct. 18th. Sisters aboard an all-expenses-paid trip on the "Faiths of All Nations" Cruise find the cast of "Fiddler on the Roof" is seasick. The ship's captain asks the sisters to put on a show and the result is *Meshuggah-Nuns!* (A Nunsense musical/comedy) Opening & Closing: \$25; regular: \$20; matinee: \$15. 7:30 pm and 2 pm. Tickets at The Graphic Emporium, 1525 Pine Street, Redding. Riverfront Playhouse is located at 1620 East Cypress, Redding.

◆ Shasta Community Concerts presents composer-guitarist-singer Pavlo, on Sept. 4th. Pavlo



Pavlo

composes in a style of music best described as "Mediterranean music," combining Flamenco, Latin, Classical and Mediterranean guitar with a Greek Bouzouki. 7:30 p.m. At the Redding Convention Center, 700 Auditorium Drive, Redding. [www.shastacomunityconcerts.com](http://www.shastacomunityconcerts.com) (530) 247-7355

◆ It's the Yreka Community Theater's 32nd birthday and the Red Scarf Society for the Performing Arts invites you to *Another Birthday, Another Show!* on Oct. 26th. 3 pm. This special event is a ten-act revue of music, dance and comedy, showcasing the many talents of our own friends and neighbors. Tickets at Nature's Kitchen, Surroundings, and the Yreka Chamber of Commerce; in Etna at Scott Valley Drug and in Mount Shasta at Village Books. (530) 842-4656 [www.redscarfsociety.org](http://www.redscarfsociety.org).

## UMPQUA

### Music

◆ The Roseburg Community Concert Association begins its 65th Season with the Side Street Strutters on Oct. 9th. The 7-piece band features arrangements of jazz greats as Louis Armstrong and Fats Waller, as well as the popular big band sounds. Their "New Orleans Bourbon Street" repertoire, colorful costumes and instrumental expertise are all part of the act. 7 pm. Adults, \$15 for Students, and \$110 for a Family ticket. At Jacoby Auditorium, Umpqua Community College, Roseburg. (541) 672-0494

### Dance

◆ The Heather & The Rose Country Dancers present Scottish and English Country Dancing (somewhat like Contra dance), and traditional and modern western square dance. Join us Fridays, 7 pm. Free. All dances are taught, no costumes or partners are needed. At the Roseburg VA Medical Center, Building 16, Auditorium, Roseburg. (541) 672-5115.



The Rogue Valley Symphony season opens with Van Cliburn Competition Gold Medalist Jon Nakamatsu.

## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents two shows this month:

Tracy Grammer on Oct. 4th. "Tracy Grammer has that elusive quality of being able to speak directly to another person's heart – instantly bypassing all of the usual infrastructure – the moment she starts singing." Richard Shindell. Tracy Grammer rose to acclaim as one half of the duo, Dave Carter & Tracy Grammer.

On Oct. 18th, singer, fiddler, author, actress, and voice artist, Eliza Jane Schneider. Eliza Jane has an Emmylou Harris-like soprano-alto range, floating over her syncopated picking patterns on the twelve string guitar, the bluegrass mandolin, and gypsy violin. She is also voice of the female population of TV's *South Park*, and winner of the "Best Solo Show" award at the NYC Fringe Festival.

Both shows at 8 pm and \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ On Oct. 3rd-4th, the Eureka Symphony presents "A Visit to the British Isles." The program includes Felix Bartholdy Mendelssohn, Hamilton Harty, and Ralph Vaughn Williams. Soloist violinist Shalini Vijayan plays "The Lark Ascending." 8 pm. At the Arkley Center for the Performing Arts-Eureka, 412 G Street, Eureka. (707) 269-0731

◆ The Eureka Chamber Music Series presents one of Europe's most stunning top young quartets, the Carducci String Quartet, on Oct. 24th. 7:30 pm. All concerts are held at Calvary Lutheran Church, 716 South Ave., Eureka. (707) 445-9650.

### Exhibitions

◆ The Coos Art Museum presents:

CAM Biennial Public Hanging of Oregon Artists, Oct. 10th-Dec. 6th. A museum-wide exhibition of artists living in Oregon without an extensive jurying process. Galleries will be covered

from floor-to-ceiling with participants' works, professional and amateur hung side-by-side.

At 235 Anderson Ave, Coos Bay. (541)267-3901 or [www.coosart.org](http://www.coosart.org)

◆ The Humboldt Arts Council presents:

"Art of the Children's Authors and Illustrators Festival," thru Oct. 28th. Select works from winning illustrators demonstrate the processes of illustration in children's literature.

"Helmi Juvonen: Selections from the Humboldt Arts Council Permanent Collection," thru Oct. 28th. Inspired by Native American culture, Juvonen is known for her watercolors and prints of masks and ceremonies performed by local tribes, and some from the local Japanese community. Her pieces are stunningly original and have captured the essence of the Northwestern Pacific, its native culture, its wildlife, and its rugged beauty.

"Scroll Paintings of the Lost" by Daniel North, thru Oct. 28th. Daniel North has explored the length and breadth of the Rocky Mountains from Canada to the Rio Grande. The majority of the work is landscape-based and never parades figures across the composition, instead he paints their general presence or absence through the use of symbols.



On October 18th, the Pistol River Concert Association presents singer, fiddler, author, actress, and voice artist, Eliza Jane Schneider.

The 13th Annual Junque Arte Competition & Exhibition, Oct. 4th-Nov. 25th. Designed to celebrate artistic creativity on the North Coast and heighten the awareness to renewable resources in the artmaking process, each artwork in this juried exhibition is made from 100% recycled materials.

"The RAL Celebrates 20 Years," Oct. 18th-Dec. 9th. The Representational Art League is a coalition of realist artists celebrating 20 years of creating realistic artwork in Humboldt County.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

CONTINUED ON PAGE 36



# As It Was

## Stories from the State of Jefferson

### The Central Building in Brookings, Oregon

by Shirley Nelson

In downtown Brookings, Oregon, the Central Building dominates the intersection on U. S. Highway 101 between Wharf and Center Streets. The city's oldest historic building was built in 1915 as the administration building for Brookings Company. This company was comprised of the Brookings Land and Townsite Company, California and Oregon Lumber Company, the Brookings Commercial Company, and the Northwest Railroad Company. Together, these entities owned and operated Brookings from 1906 through the late 1920s.

Located on the Chetco River, Brookings had a hotel, hospital, commissary, theater and mercantile store, in addition to the lumber mill and houses for its workers.

From 1915 through 1921, the company cut and shipped about five million dollars worth of lumber each year from Curry County to Oakland, Redondo Beach, San Pedro and Long Beach, California. The company owned five steam schooners, one of which was the *S. S. Brookings*. It also owned a railroad, a lumber yard in Oakland, and two barges in Oakland Bay.

Mr. W. Ward, a Civil Engineer who graduated from Cornell University in 1901 and came to Brookings in 1907, designed the administration building. Now known as Central Mall, the spacious structure houses offices, shops, and a tiny museum of historical artifacts.

Sources: Articles from *Curry Coastal Pilot*, 1985 and January 15, 1994.

### Jacksonville Sundays, 1852

by Alice Mullaly

Sunday in the Southern Oregon gold mining camp of Jacksonville was unlike any other day of the week. Early pioneer Orange Jacobs reported in his memoir that in November 1852, more than 7000 miners

were prospecting in the area.

But on Sunday all work in the mines stopped. Most of the men did laundry, then came to town for serious partying. It was a big day for merchants, as miners bought their week's supplies. Saloons and gambling halls did a huge business.

Every now and then a preacher would come to town. Jacobs recalled a Methodist minister named Stratton who came through from California. A large crowd gathered beneath the roof of an under-construction gambling hall to hear the preaching of the gospel. Stratton was eloquent, and when he finished, the hat was passed and was soon filled with gold. Another hat was sent around the gambling saloon across the street and this one was filled as well, including a \$50 gold piece!

Before the crowd dispersed, an impromptu auction was held for horses and mules.

So Sunday in Jacksonville was a day of commerce and pleasure, before the miners returned to six days of backbreaking work mining for gold.

Source: Jacobs, Orange. *Memoirs of Orange Jacobs*, Lowman & Hanford Co., 1908, pp. 69-72.

### Sacred Heart's Nursing School

by Craig Stillwell

We often hear today that America has a nursing shortage. In 1912, Southern Oregon had its own shortage of nurses when Medford's newly-built Sacred Heart Hospital opened its doors.

Because the Rogue Valley was too distant to draw nurses from bigger cities, Sacred Heart's Sisters of Charity of Providence decided to create their own nursing staff. They started a nursing training school at the hospital in May 1912. The first class of 15 trainees graduated in June 1915.

Student nurses were taught by local doctors, as well as by the order's nursing nuns, who had previous experience at other

hospitals. The level of instruction was excellent. Miss Hazel Swayne, a 1923 graduate, stated that trainees learned "much more than the girls at the great big hospitals." She also recalled that every Sacred Heart trainee who passed had also scored in the 80s and 90s on the state board exam they took in order to be registered.

After 20 years, the school closed in 1933, when new laws required that nurse training take place in larger hospitals. Fifteen nursing students were transferred to Portland's St. Vincent's Hospital.

Today, Rogue Valley nursing students at the Oregon Health Sciences University can attend classes at Southern Oregon University.

Sources: Jewitt, Dick. "First Rate Nurses," *Mail Tribune*, June 6, 1985, p. 42; American Association of Colleges of Nursing, <http://www.aacn.nche.edu/Media/FactSheets/NursingShortage.htm>

JM

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

# CLASSIFIED ADS

## SERVICES

BIRD/ART TOURS, Klamath Falls, Oregon, with hotel discounts. Choice of 3 self-guided tours. Escorted group tours with fee. View 7-foot-high painted pelicans, and visit unique galleries. Info: [www.pelicansonparade.com](http://www.pelicansonparade.com), [www.travelklamath.com](http://www.travelklamath.com), 541-882-1501, 800-445-6728.

## GOODS

Math Fun With Dr. Vectra and Friends. A book by James Livers, consisting of fun and entertaining stories that will amaze you and improve your math skills. [www.doctorvectra.com](http://www.doctorvectra.com) (541) 672-2770, 3080 NE Slope St., Roseburg, OR 97470.

## PROPERTY

House, shop, greenhouse, well & electricity. Year round river-creek, 8 1/2 acres with lots of trees. Level ground. 20 year investment. \$60,000. Cash, no financing. 541-597-2253

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All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the December issue is November 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below – sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication – personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

# Artscene *From p. 34*

## KLAMATH

### Theater

◆ The Linkville Players perform *Funny Money*, thru Oct. 11th. 8 pm and Sunday matinee 2 pm. Full of mistaken identities, classic sight gags and lots of schtick, Cooney's madcap comedy is 2 hours of demented fun. Reserved tickets: \$11-\$14 (\$1 off for students and seniors). Ticket information/reservations at (541) 882-2586. The Linkville Playhouse is at 201 Main Street, Klamath Falls. (541) 884-6782.

### Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8:30 pm to midnight at King Falls Lounge in Klamath Falls. All levels of blues musicians are welcome. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The Ross Ragland Theater has several shows this month:

On Oct 1st, the "Golden Anniversary Tour," The Kingston Trio & The Brothers Four. 50 years of music America loves from The Kingston Trio's Tom Dooley and The MTA to Greenfields and Yellowbird by the Brothers Four. An unforgettable evening stroll down memory lane with two groups who helped define folk music in the 50s and 60s. 7:30 pm. Section-A \$45, Section-B \$45, Section-C \$35

Oct 2nd, Neal McCoy. A one-of-a-kind country singer and the consummate live performer. McCoy has 11 albums and over 25 charted singles to his credit. 7:30 pm. Section-A \$42.50, Section-B \$38.50, Section-C \$28.50.

On Oct 5th, Brothers from Different Mothers. 2 pm. \$3.00

On Oct 8th, Natalie MacMaster. The Canadian fiddler and step dancer brings her incandescent musicianship and boundless to local audiences. 7:30 pm. Section-A \$38.50, Section-B \$33.50, Section-C \$26.50

On Oct 10th, An Evening with the Owls. 6:15 pm.

On Oct 12, Neil Berg's 100 Years of Broadway. A critically-acclaimed, one-of-a-kind musical revue that showcases a comprehensive playlist of Broadway's most beloved songs, performed by a powerhouse ensemble of Broadway stars. 2 pm. Section-A \$38.50, Section-B \$33.50, Section-C \$26.50

On Oct 18th, Cavatina Duo. Powerful and versatile performances that feature unique arrangements with guitar and flute, played with great style and technical ability. 7:30 pm. General Admission \$22, Children 12 & Under \$17.50

On Oct 23rd, Champions of the Dance. An evening of entertainment that showcases the talents of some of the best ballroom dancers in the world. Thrill to the grace, athleticism and hypnotic rhythms of dance. 7:30 pm. Section-A \$38.50, Section-B \$33.50, Section-C \$26.50

The Ross Ragland Theater is located at 218 N. 7th St., Klamath Falls. Call the box office at 541.884.LI-I-V-E or visit [www.rrttheater.org](http://www.rrttheater.org)





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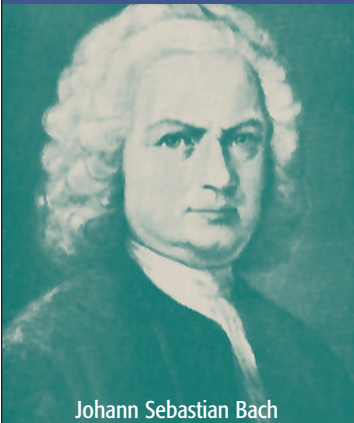
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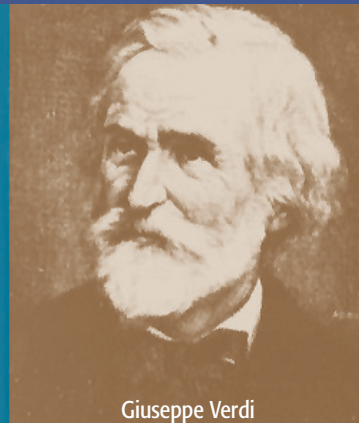
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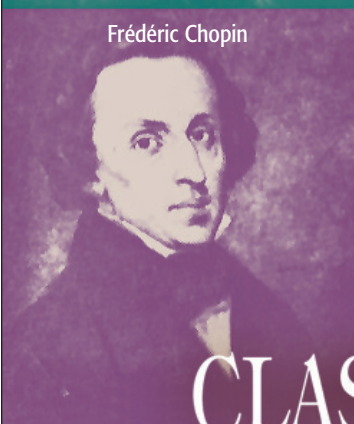
Johannes Brahms



Giuseppe Verdi



Nikolaj Rimskij-Korsakow



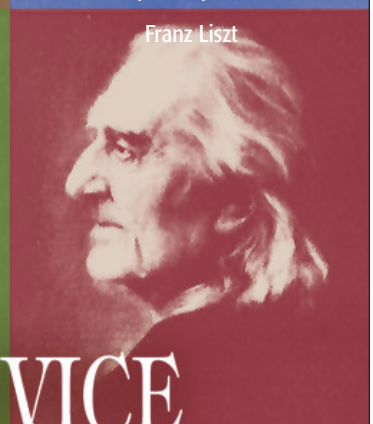
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Gioacchino Rossini



Georges Bizet



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## 25th Anniversary Tour **Nunsense** starring Sally Struthers

October 1 ■ 7:30 pm

**N**UNSENSE, the hit musical comedy, celebrates its 25th Anniversary with this special National tour starring two-time Emmy Award winner, Sally Struthers.



This zany evening begins as the Little Sisters of Hoboken discover that their cook, Sister Julia, Child of God, has accidentally poisoned 52 fellow sisters. Money must be raised immediately for burials! The sisters decide that the best way to raise the money is to put on a variety show. Featuring star turns, tap and ballet dancing, an audience quiz, and comic surprises.

## Neil Berg's **100 Years of Broadway!**

October 11 ■ 7:30 pm

**D**irect from New York, five of the finest Broadway stars perform songs of the greatest Broadway musicals such as *Phantom of the Opera*, *Les Miserables*, *Jersey Boys*, *Chicago*, *Mamma Mia* and *Jekyll & Hyde* supported by an all-star New York band.

*100 Years of Broadway* recreates the finest moments from the greatest musicals of the century featuring the actual stars.



## **Natalie MacMaster**

October 15 ■ 7:30 pm

**W**ith a talent that remains both raw and wondrously refined, and backed by a band any top musician would envy, Cape Breton fiddling sensation Natalie MacMaster continues to stun crowds around the globe with her feverish fiddling and mesmerizing step dancing.



## **Champions of Dance**

Featuring International Ballroom & Latin Dance Champions from ABC's *Dancing with the Stars*

October 22 ■ 7:30 pm

**T**hrill to a spectacular evening of World Professional Ballroom Dance Champions as featured on ABC's *Dancing with the Stars*, the BBC's *Strictly Come Dancing* and the latest syndicated release of *The American Ballroom Challenge*.



TICKETS & INFO

[www.cascadetheatre.org](http://www.cascadetheatre.org) (530) 243-8877

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